MEMORIALS TO LINCOLN

DRAWER 13

LINCOLN MEMORIAL

71.2009 082.0530

Washington, D.C.

Lincoln Memorial (2)

Excerpts from newspapers and other sources

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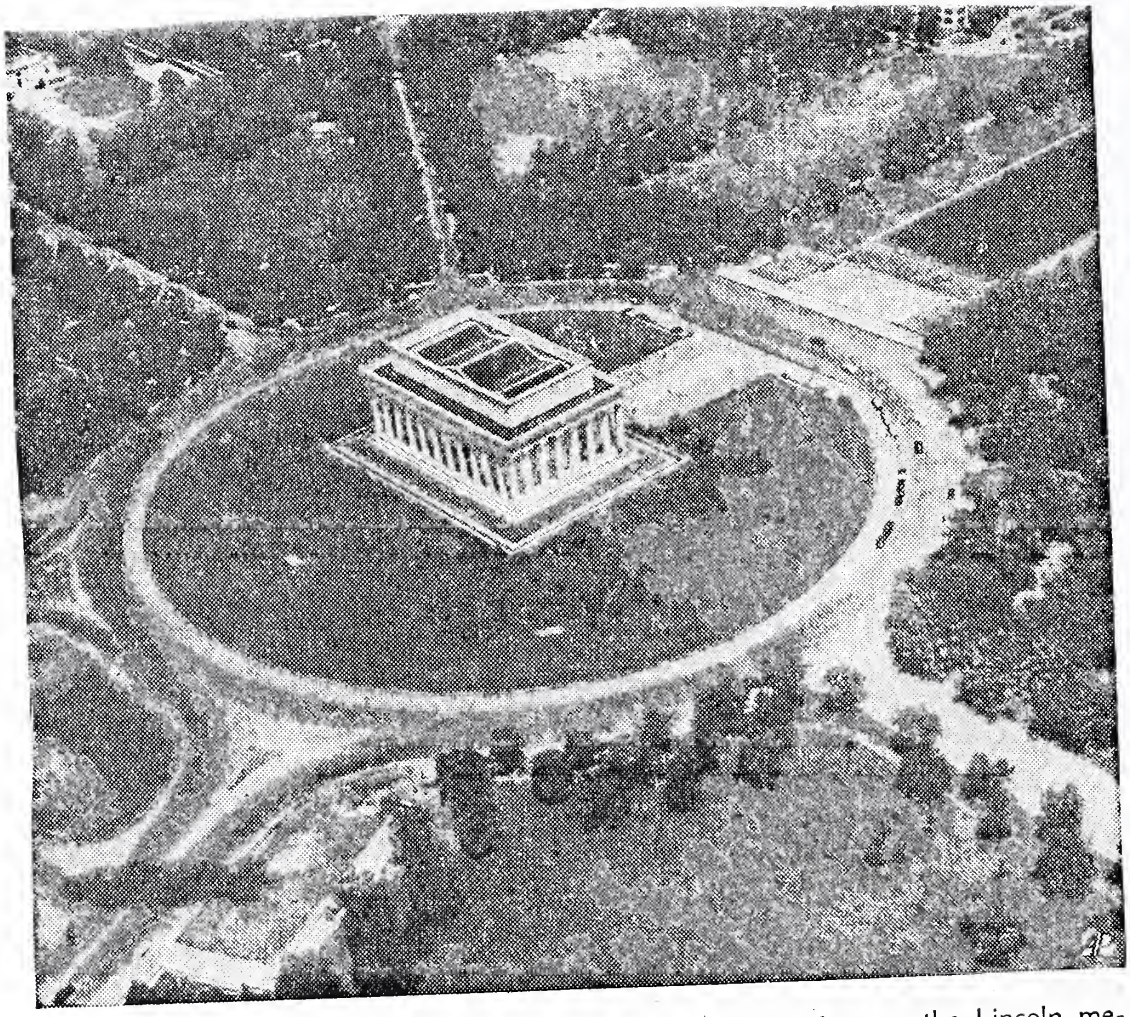


TO THE MEMORY OF LINCOLN—Serene in its necklace of trees, the Lincoln memorial is a favorite with sightseers in Washington, D. C. Note shadow of navy blimp at left foreground. 1940

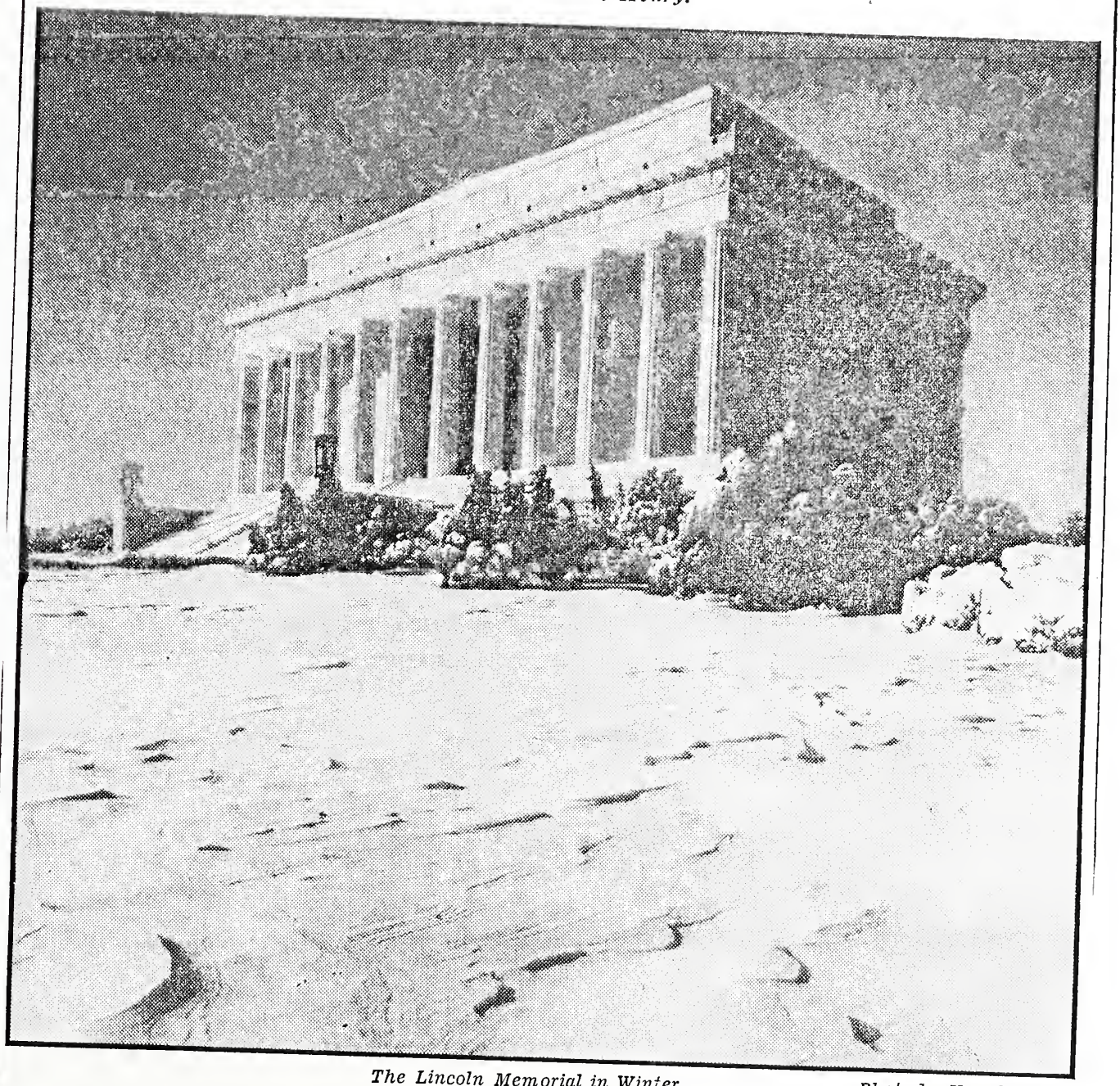
The Sunday Star

WASHINGTON, D. C., FEBRUARY 11, 1940.

Lincoln—Heroic Mystery

Human and Ordinary Traits Enthrone Great Character

By Thomas R. Henry.



The Lincoln Memorial in Winter. —*Photo by Horydczak.*

IT IS now 75 years since the end of the Civil War and the assassination of Abraham Lincoln.

Barest remnants of the generation which took an active part in that titanic struggle of men and ideas are still alive. Yet, in a sense, it is not so long past. Veterans of the World War must realize that they soon will be as far away in time from Belleau Wood and the Argonne Forest as were the veterans of North and South from Shiloh and Chancellorsville when they themselves were boys. Then the Grand Army of the Republic and the United Confederate Veterans were hale and robust men, who marched along the streets with firm steps and were the leading citizens of their communities.

There has accumulated through the years a vast and chaotic Civil War literature. A few years ago the Pension Bureau here in Washington had a large library made up entirely of regimental histories, company histories, etc., of the Northern armies. The South must have had a comparably large accumulation of such material. Biographies and autobiographies have run into the thousands. Many hundreds of personal diaries have been printed. Historical societies have compiled and published the letters, official and intimate, of the Civil War worthies. To all this should be added the millions of pages of periodical literature, the contemporary newspapers, the contributions of foreign countries, the gravestones in village cemeteries, the thousands of soldiers' monuments scattered over the country.

Reputations have flamed and gone out. Names which were household words a couple of generations ago now would draw blanks on any radio questions-and-answers contest. The world has advanced so far materially that it is difficult for the present generation to conceive of the America of gas lights and kerosene lamps, of steam boats, muddy highways, slow trains, hoop skirts, slavery, diphtheria.

Revival of Interest.

There has been of late years an enormous revival of interest in this era. The Nation perhaps has reached at last a time when the atmosphere and events of the 60s are possessed of just the proper degree of emotionalism for such a revival. It is witnessed by the phenomenal success of such a book and movie as "Gone With the Wind," and by such monumental works as Douglas Freeman's biography of Lee, and the fast-accumulating biographies, many of them of high literary quality, of the military leaders on both sides.

Probably the most monumental and imperishable of these is Carl Sandburg's four-volume biography of Abraham Lincoln—"Lincoln, the War Years." Together with Sandburg's earlier work, "The Prairie Years," it constitutes a complete life story of the backwoods lawyer placed by a vagary of political fate in that fierce light which beats upon a throne to become the world folk hero of the 19th century. It is the work of an historian and a poet in whose brain has been distilled the epic of Lincoln's life and times out of the vast before-mentioned mass of historical and journalistic literature. The labor involved must have been titanic. Sandburg has gotten out of it both a biography and a poem.

Man-God Emerges.

It is a history of the Civil War and of the ways of life and ways of thought of the American of the mid-19th century. An adequate biography of Lincoln was bound to be such, for "Lincoln" has come to mean something far vaster than the one harassed, sorrow-laden, merciful, often-blundering, ungainly man at the helm of the American ship of state from 1861 to 1865. The Civil War and the ways of life and the ways of thought of the mid-19th century have become in the strange workings of history's laws of relativity parts of this vaster Lincoln rather than the man himself a part of them. These past 75 years have been the time of a slow-working miracle, the emergence of a man-god out of the broken memories of a man.

Perhaps no biography was ever more difficult to write. Any adequate picture of Abraham Lincoln requires that the factors of his life and times must be found and assessed to explain this transfiguration of a man so widely berated in 1864, so widely mourned in 1865, so universally revered in 1940.

Compare, for example, Lincoln and Lee. None would deny today that the latter was a great man. Any biographer of the Confederate commander can state how and why he was great. He was a supreme military leader and strategist, one of the greatest the world has known. In addition he was a man of splendid character, charming personality, unquestionable integrity. Placed in the field against Lee, Lincoln probably would have made a rather mediocre showing, even if he had benefited from a military education. The best that can be said for him is that he could hardly have done worse than some of the Northern generals.

Compare, for example, Lincoln and another contemporary American whose greatness nobody would deny any longer —Ralph Waldo Emerson. Emerson was a great philosopher—perhaps the supreme intellect in the America of his time and one of the great minds of the 19th century world. Lincoln had no pretensions to being a philosopher. The sage of Concord would soon have been completely beyond his depths.

Difficult to Picture.

It would be relatively simple to write a biography of Lee or a biography of Emerson. Each man did certain things. Those deeds were easily recognized as beyond the capacities of ordinary mortals. The circumstances of them are clearly and fully recorded. But of Lincoln it might be said today that both Lee and Emerson were included in him. His life itself was both Emerson's books and Lee's victories. Carl Sandburg could not write the biography of a man and call it a finished job. He had to epitomize the biographies of a million men in the life story of one—because the greatness of Lincoln lay supremely in the fact that he was the distillation out of the mash of circumstance of the weaknesses and the sorrows and the greatness of the million. He stands today before the world as the demos of the mid-19th century incarnate—that demos which was arising out of the purple-patched mist to pass through the morning storm clouds of the Civil War. Thus, it seems, Sandburg has viewed and tried to picture Lincoln.

The volumes are illustrated by vivid sketches of the men who fought the Civil War. Their many-colored personalities are flashed on like a succession of lamps to light the way through rooms of time where the dust lies thick on old hates and old loves. We pass on and, one after another, the lamps go out —McClellan the haughty, self-depreciating Burnside and Meade, boastful Hooker, devout Rosecrans, intense Sherman, relentless Grant, Beauregard, Jackson, Lee, Davis, Stephens, Hannibal Hamlin, Andrew Johnson, Charles Sumner, Ben Made, the Blairs, Seward, Stanton, Harriet Beecher Stowe, Walt Whitman, and scores of others. Last, a pistol flashes in the baleful green light of the personality of John Wilkes Booth and there is darkness for a time, and beating rain on the windows, and sobbing and mourning in the house of life.

The Civil War produced a procession of great men. They were great as individuals for their specific accomplishments. It was a neurotic age. In the flames of war much of this neuroticism became genius, as in the cases of Sherman and Stonewall Jackson, Stanton and Thaddeus Stevens. Lincoln's greatness was different. It hardly consisted of outstanding accomplishments. It was scarcely realized at all until the closing days of his life. Throughout the tribulations of the struggle he had been maligned by friends and foe alike. He made his share of mistakes. He had played politics, not always the cleanest sort of politics on the surface. He had been trapped into situations that, in the setting of time, were highly compromising. He was an easy personality to caricature and ridicule.

What Was Lost?

In what, then, lay the man's greatness? What was the loss that caused world-wide mourning when the assassin's bullet put an end to his career? John Wilkes Booth could not understand it. He had thought, as he recorded in his pathetic diary, that surely he would be a hero in the South where for four years the name of the President of the United States had been a name to curse with. He found instead that even below the Potomac his deed was almost universally execrated. When Sherman received the news he was negotiating for the surrender of Johnson's army. He handed the telegram to the Confederate general, who was too overcome with emotion to speak.

What had happened in the South? What had happened in the North where the Copperhead journals denounced the assassination as one of the great crimes of history? In a few months, it seemed. Lincoln had become a folk hero the world over—in the drawing rooms of Victorian England, in the salons of Paris, the tepees of the Sioux and the igloos of the Eskimo. A Russian explorer found his name revered among the Chuchchee reindeer hunters of Northern Siberia. The man's death seems to have swept away all at once the garments of ordinariness which had hid his greatness.

It could hardly be considered a greatness of accomplishment. Lincoln had been at times even a blunderer. There had been outstanding acts, such as the Gettysburg address. There had also been bursts of petulance, moments of

weakness. The greatness which the world instinctively recognized at the end and has continued to recognize ever since was the whole pattern of the man's life. He had suffered the sorrows of millions, North and South. He epitomized the emerging America, the rising sun of the world. He was Whitman's vision in flesh and soul. Better than Emerson, or Sumner, or Grant, he epitomized the North. Better than Davis, or Jackson, or even Lee, he epitomized the South. Better than all these men and scores of other great men put together, he epitomized America. He was the "unknown soldier" of the eternal spiritual battle of man, selected by the hand of fate to be a symbol for all time of all the countless millions—black men and white men, rich men and poor men, Chinese and Blackfeet, aristocrats and street sweepers—who had fought and suffered and triumphed and fallen. He was the symbol of greatness in ordinariness which was the backbone of the democracy then emerging in the world to shine so brightly for three quarters of a century.

An Artistic Presentation.

It is the merit of Carl Sandburg's work that once having read the volumes one is left with an overwhelming sense of the greatness of Lincoln. The reader cannot state it briefly. Neither could the author. It is beyond words. He creates an intuitive sense of awe, just as one might feel in the middle of Arlington Cemetery on a starlit autumn night. That in itself is an accomplishment of supreme artistry.

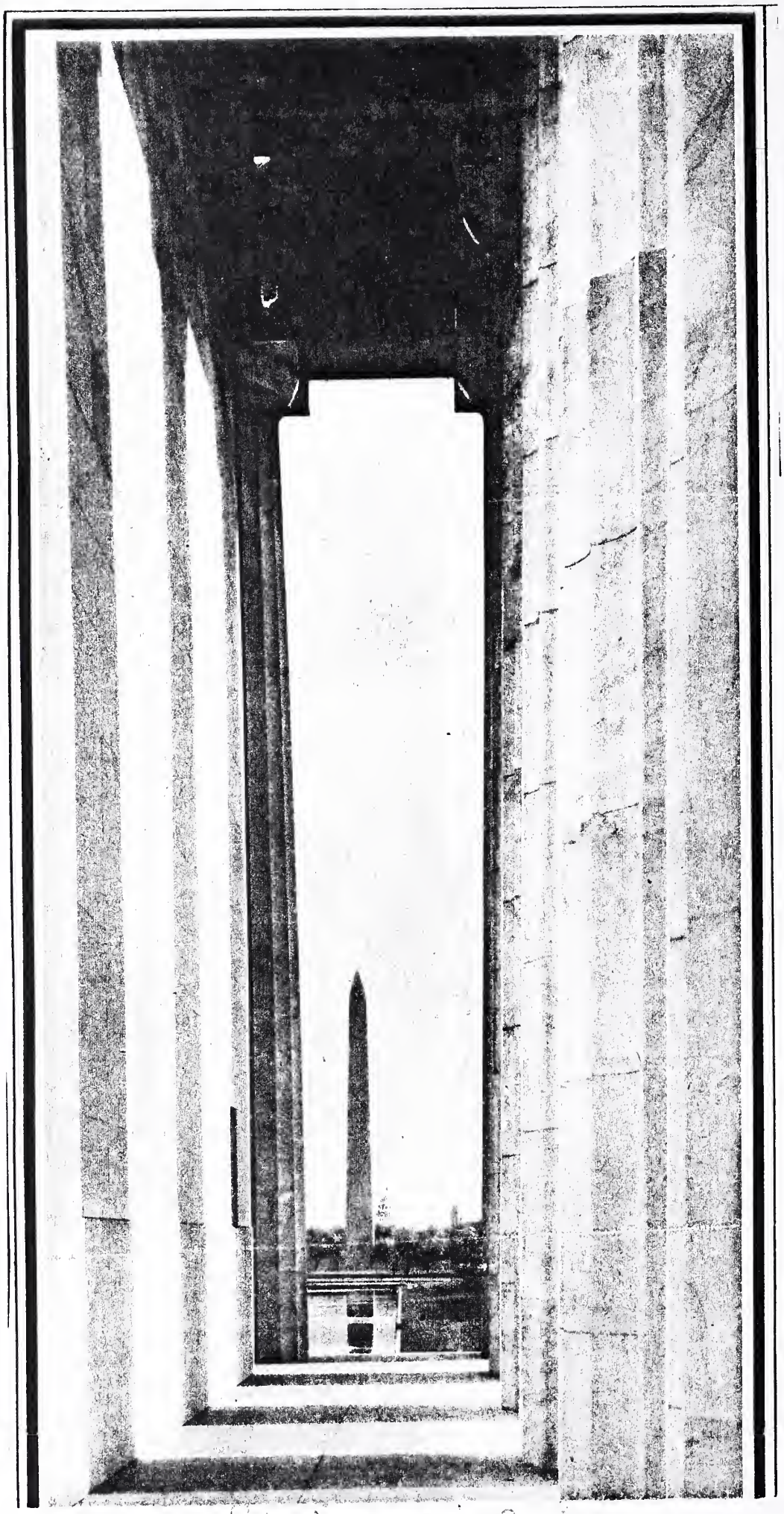
The War Years rises to heights of lyricism. There are long interludes of prosaic monotony. It is not a swift-moving narrative which one can read at a sitting, with the fascination of reading a work of fiction. But this may well have been intended, a part of Mr. Sandburg's artistry. Lincoln himself was like that—ordinariness lit by flashes of supernatural light. The ordinariness became thick at times. He was henpecked. His intellect did not rise clearly above superstition. He occasionally descended to rather poor taste. But when even these pieces of the pattern are patched together they harmonize with the greatness of the whole.

In the purple passages of Lincoln's life the author drops into the style and manner of Walt Whitman, and the light of Whitman illumines the whole. It is the kind of biography that Whitman probably would have written and he was perhaps the single contemporary thoroughly capable of comprehending the man in the White House.

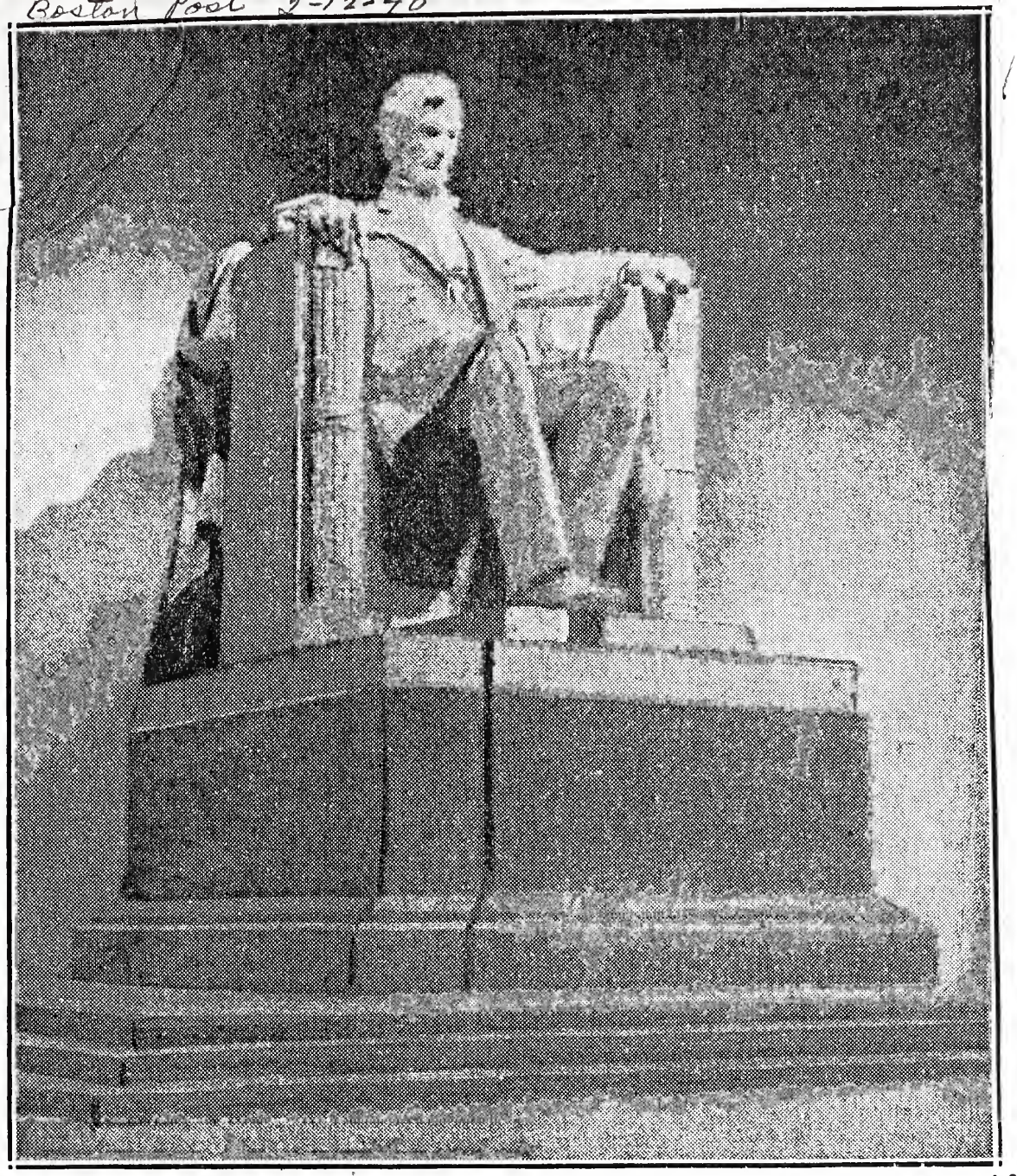
For Washington folks, of course, the biography has a special interest. This is the scene of the epic. Only within the last two decades has change made it unrecognizable. Purely as a historian Sandburg has unearthed some keenly interesting details—for example that Lincoln's assassination was made possible only by the incomprehensible incompetence and neglect of duty of a member of the city police force who did not even lose his job over it. And one of the illuminating parts of the biography is the well-documented account of the storm of crocodile tears in the pulpits of this city and of the Nation, North and South, over the man's shameful end in a theater—a "foul, immoral, degraded" theater where he was witnessing a play which today could be staged without the slightest protest in almost any church in Washington.

One would hesitate to say that this is the final "epic of Lincoln." Probably Mr. Sandburg himself would be the last to appreciate any such exaggerated adulation. It must be remembered, for one thing, that the vast majority of Lincoln's personal letters now are held under lock and key at the Library of Congress, inaccessible to anybody for the time being in accordance with the will of Robert Lincoln. When this accumulation is opened there will doubtless be shed much light on events which today cannot be thoroughly explained.

But Mr. Sandburg has definitely established Lincoln as the American folk hero.



Boston Post 2-12-40



No. 104—Statue of Abraham Lincoln, by Daniel Chester French, in the Lincoln Memorial, Washington, D. C.

(From "Washington, City and Capital," American Guide Series, Federal Writers' Project, W.P.A., United States.)

While serious people throughout the nation, whose integrity he so wisely preserved, will think today of the Great Emancipator, many will visit his noble memorial in the capital, the cornerstone of which was laid a quarter of a century ago today. Few experiences of those who go to Washington over this week-end, or indeed at any time, so rouse the deepest instincts of true patriotism as that of entering the massive Greek Temple and standing before the simple, apparently relaxed, figure of Abraham Lincoln in the glow from the ceiling of thin marble panels made translucent by an ancient process.

Here he sits—a colossal figure in crystalline Georgia marble—19 feet high, in a chair 12½ feet high—somehow, despite the hard medium, conveying the warmth and informality of his personality, the deep, brooding quality of his mind and tenderness of his heart. The interior walls of pink Tennessee marble soften and warm the sculptor's work. Off the great chamber, 60 feet wide, 70 feet long and 60 feet high, in which the statue rests on its massive pedestal, are two smaller rooms, on the walls of which are inscribed Lincoln's supreme words—those of his Gettysburg Address and those of his Second Inaugural—with colored murals by Jules Guerin above and beside them.

The enclosing Greek Temple is of white Colorado marble with a continuous colonnade of 36 fluted columns, each representing one of the States of the Union at the time of Lincoln's death. Each is 44 feet high and seven feet, five inches in diameter, with the names of the States inscribed on the frieze above. The present States are represented by 48 festoons on the attic parapet, with their names inscribed beneath.

The setting of the massive structure is exceedingly effective at the western end of the main axis of the Mall opposite the Capitol at the eastern end. Between the two is the slender shaft of the Washington Monument, one-half mile east of the Lincoln Memorial. Both are reflected with extraordinarily beautiful effect in the rectangular pool which extends between them. With the subsidiary transverse Rainbow Pool with 200 jets spraying water upward and inward at stated intervals, iridescent in sunlight or with electric colored lights playing upon them at night, a setting is created in which the memorial becomes more lovely.

About the pools are grass terraces and walks, and the Reflecting Pool is bordered by English elms, planted as memorials to the soldier dead. (The above description is culled from the invaluable volume of the American Guide Series—Washington: City and Capital—compiled and admirably written by the Federal Writers' Project, Works Progress Administration, and printed by the Government Printing Office.)

To stand in the serene and noble interior of this memorial and to read and meditate upon the words of Lincoln is to recapture faith and hope in a troubled nation and a troubled world in a period when the very rights of minorities and government "of the people, by the people, for the people," defended by Abraham Lincoln, seem menaced. In a world of warring peoples, threatening peace everywhere, his memorable words strike a warm note of hope for peace—"The strongest bond of human sympathy, outside the family relation, should be one uniting all working people, of all nations and tongues and kindreds."

Lincoln, who brooded deeply on the preservation of democracy through the preservation of the Union, believed, too, that the continued life of our republic meant the continuance of hope for free institutions throughout the world. Under his leadership, the responsibility for maintaining free institutions still rests upon us for our own republic and for a world sorely needing them.

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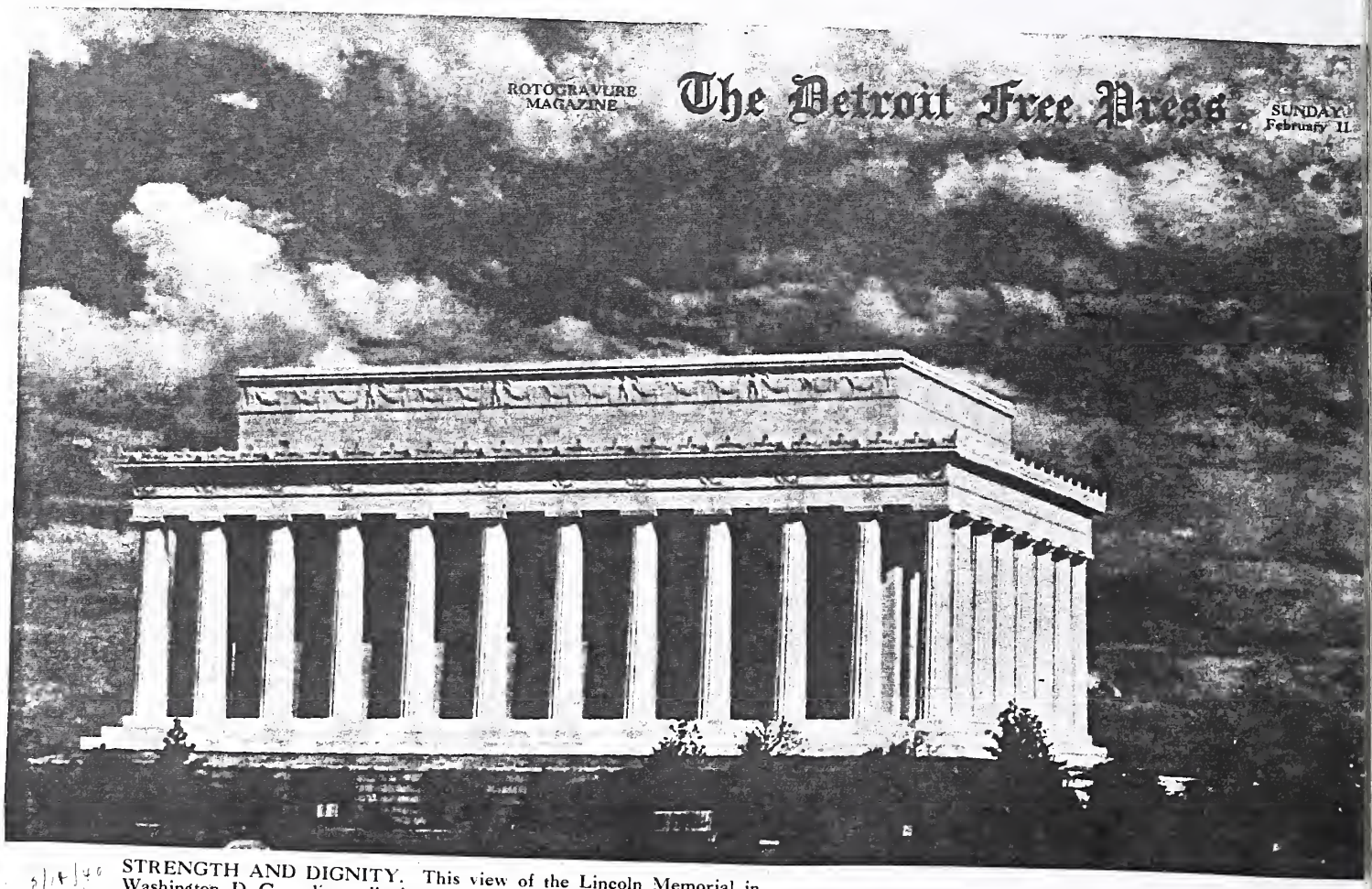

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STRENGTH AND DIGNITY. This view of the Lincoln Memorial in Washington, D. C., radiates dignity and strength, the qualities which made Lincoln himself the great man he was. There are 35 Doric columns, one for every state existing in the Union at the time of Lincoln's death.

Robbins Photo

LINCOLN'S CHAIR

Sirs:

Not many people can boast that they have sat on a chair before Lincoln did, but Edward Adams can. The picture was taken in the Lincoln Memorial in Washington before Daniel Chester French's over life-sized statue was installed. The young man who couldn't fill Lincoln's place is now an officer in the Coast Guard.

GLADYS A. TABBERT
Glen Rock, N. J.

3/44

2-11-45

Lincoln Memorial Mecca for Thousands

Shrine Grows In Appeal to Capital Visitors

WASHINGTON, Feb. 11. The crowd of visitors to the Lincoln Memorial shrine dedicated by President Warren G. Harding May 30, 1922, has decreased during the war years, but still thousands come to pay tribute to the memory of the great American.

Peak year was 1941, when guards ticked off 1,758,807 on their little hand counters. During the first year of the war there were only 771,188. In 1943, when the tourist business fell off and there was a ban on pleasure driving, the number dropped to 533,012. However, last year the figure climbed to 701,936.

Magnificent and compelling in its purity of line, the $3,000,000 memorial was 10 years in the building.

Chief Justice Taft, chairman of the commission charged with its construction, turned the building over to the government in impressive ceremonies just 57 years after the tragic assassination of Lincoln in Ford's theater.

It was Decoration Day, and the streets of the capital echoed with catchy Civil War tunes, the martial airs of Spanish War days and rollicking A.E.F. songs.

Later representatives of these eras gathered at the memorial. Included in the throng was a handful of survivors of the Civil War, some of whom knew Lincoln.

Robert T. Lincoln, the martyr's son, and his wife; the architect, Henry T. Bacon; the famed sculptor, Daniel Chester French, and the designer of the memorial's allegorical frescoes, Jules Guerin, were also on hand.

Edwin Markham, author of "The Man With The Hoe," read a specially composed poem.

* * *

Open Every Day But One

The memorial is open to the public every day in the year but Christmas from 9 a. m. until 9 p. m.

On February 12 the anniversary of Lincoln's birthday is observed with special ceremonies. These are under the auspices of the Military Order of the Loyal Legion of Descendants of Officers of the Union Army in cooperation with the National Park Service.

The President of the United States lays a wreath at the base of the first column at the right of the principal entrance. Fifteen or 20 societies then place their wreaths, while their flag bearers participate in the massing of colors before the monument.

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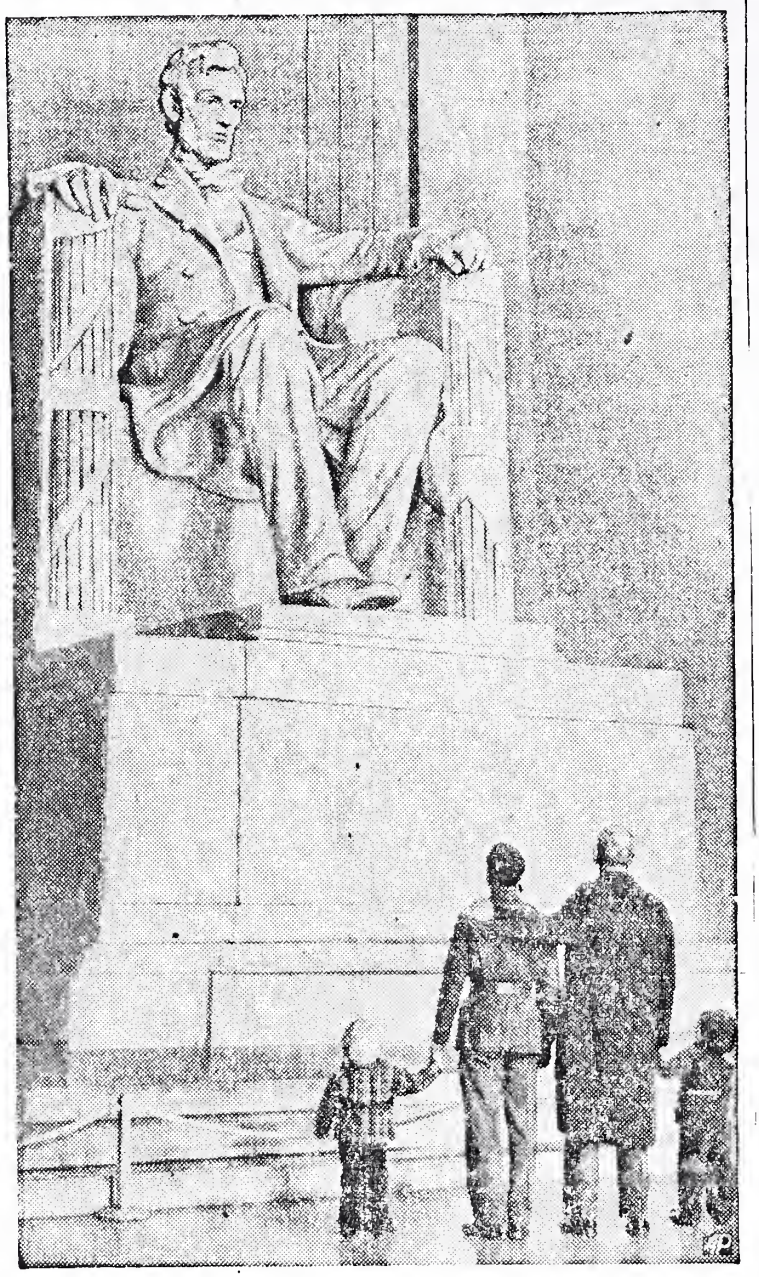

THOUSANDS PAY HOMAGE — Daniel Chester French's heroic size figure of Abraham Lincoln in the memorial shrine at Washington is 19 feet high and was carved from 150 tons of Georgia marble.

lic buildings during Lincoln's administration.

On the wall above the statue is the inscription:

"In this temple as in the hearts of the people for whom he saved the Union the memory of Abraham Lincoln is enshrined forever."

The French Statue

Surrounding the walls of the Memorial Hall are 36 great columns representing the states in the Union maintained by Lincoln. Above these are 48 sculptored festoons typifying the states as they now exist.

The monument is dominated by the heroic figure of Lincoln, carved with dignity and great beauty from 150 tons of Georgia marble. It represents Lincoln as the war President seated in a great armchair, over the back of which a flag is draped. The statue is 19 feet high.

Its reflection is mirrored in the 1,000 - foot - long pool which stretches up the mall toward the Capitol and the Washington Monument.

Daniel Chester French, who designed and modeled the figure, which took four years to carve, was the nephew of Benjamin B. French, officer in charge of pub-

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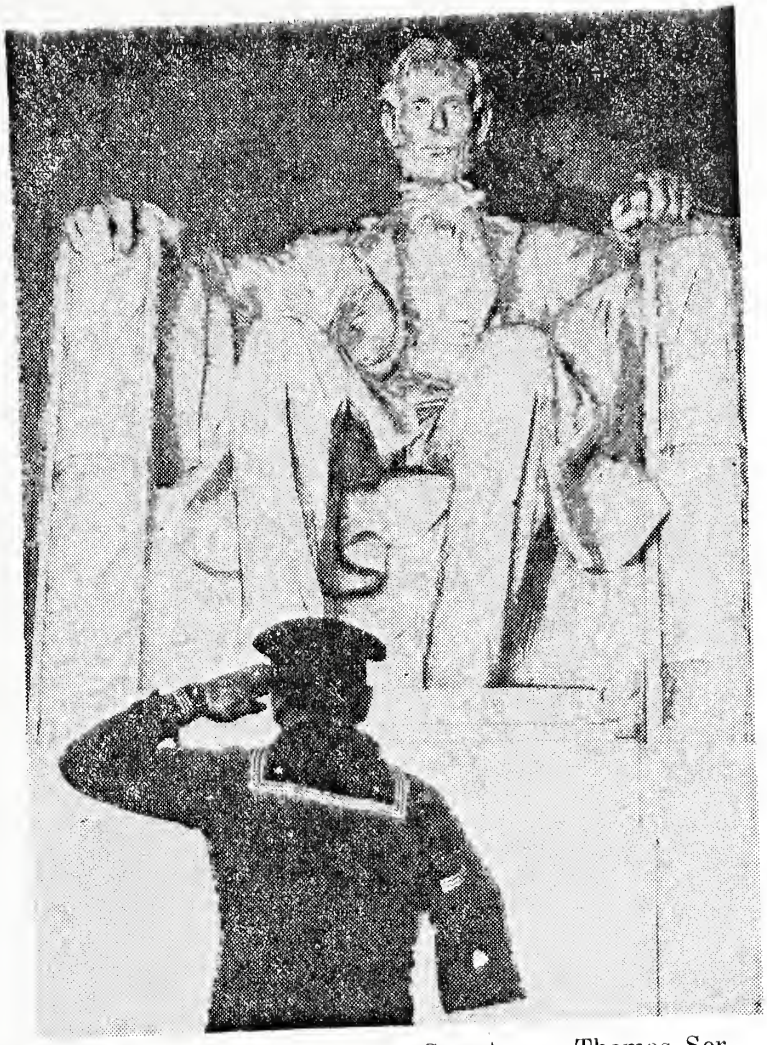

THEY GAVE Coast Guardsman Thomas Sortino, of Chicago, who gave his right arm to freedom's cause in North African invasion, salutes statue of Great Emancipator at Lincoln Memorial in Washington for himself and other wounded veterans.

Lincoln Shrine Serves As Mecca In Wartime

1945

By JANE EADS.
AP Newsfeatures Writer.

Washington—The winter sun slanted feebly through gray clouds and it was cold.

Yet all day admirers of the Great Emancipator straggled up the steep steps to his marble shrine on the banks of the Potomac.

There were an elderly lady with a small girl, two sailors, a Latin diplomat carrying a brief case, an Army major with his wife, son and daughter, a be-spectacled youngster from Springfield, Ill., Lincoln's home town, a couple of girl Marines, two naval officers.

The blond young Navy lieutenant doffed his hat in the vaulted enclosure before the figure of Lincoln.

"It makes you think," he said to his companion, who had arrived in town only four days before.

"Yes," said the other officer. "We need more of that sort of thing in these times."

A wan-faced lad of 12 said: "It's big."

His little brother said, "He has whiskers."

"They've been studying about him in school," remarked their mother.

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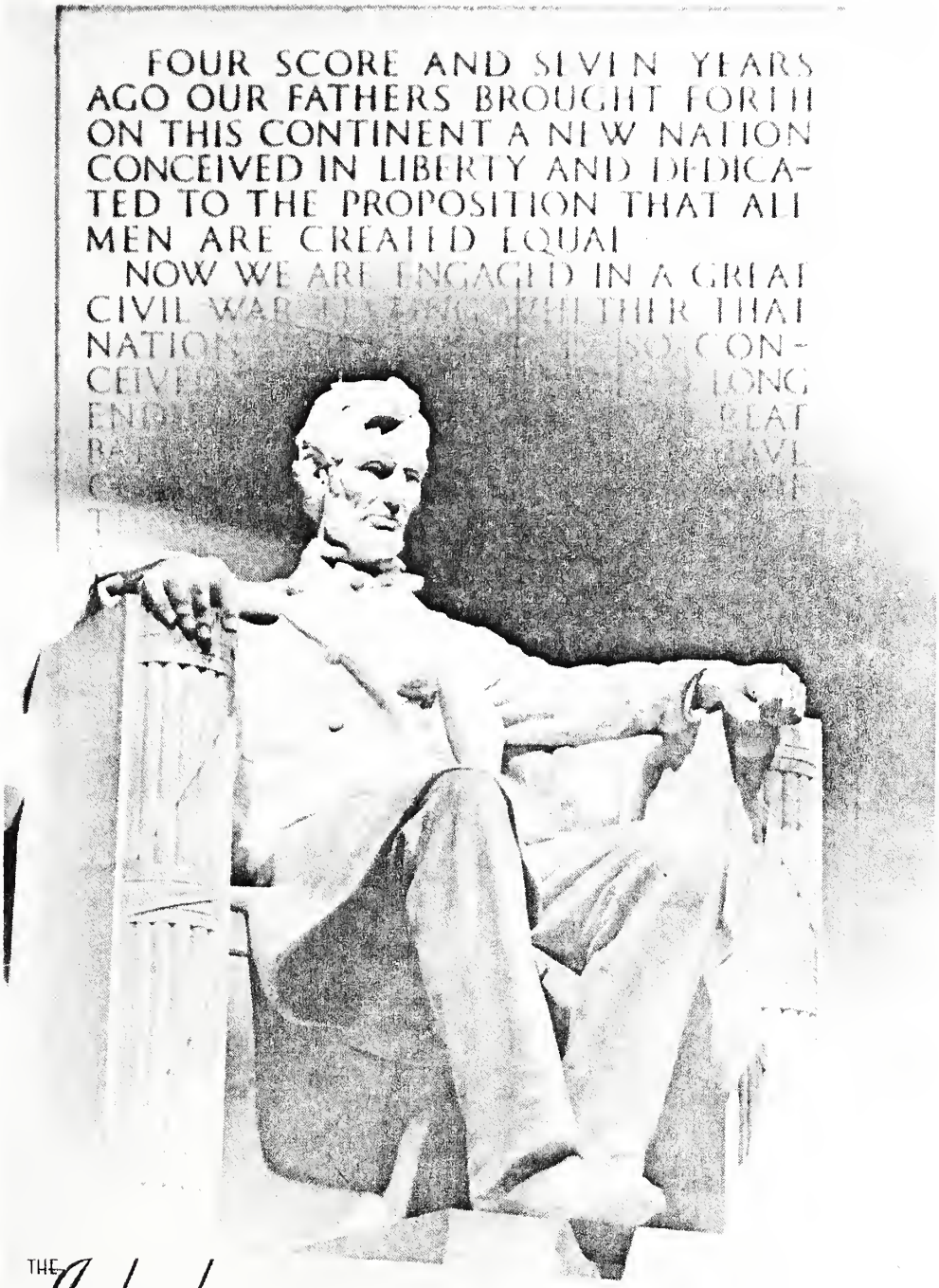
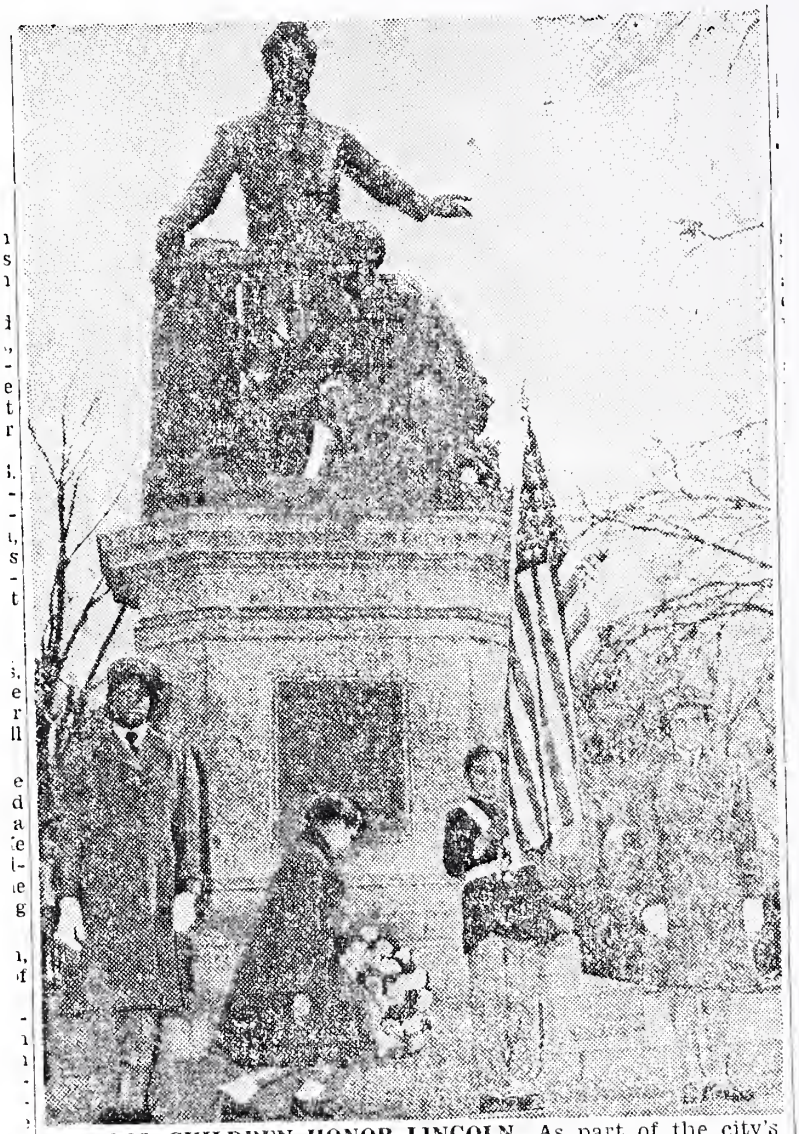


THE *Instructor*
FEBRUARY · 1947



SCHOOL CHILDREN HONOR LINCOLN—As part of the city's observance of Lincoln's 138th birthday anniversary, children of the public schools held memorial services at Lincoln Park, Twelfth street and Massachusetts avenue N.E. Mildred West of the Ambush School places a wreath at the monument while Cadet Vivian Scott, Washington Vocational High School Cadet Corps (left); Willis Blackshear, Payne School, color bearer, and Cadet Lt. Phyllis Poole of the vocational school, attend. (Story on Lincoln day observances here on Page B-1.)

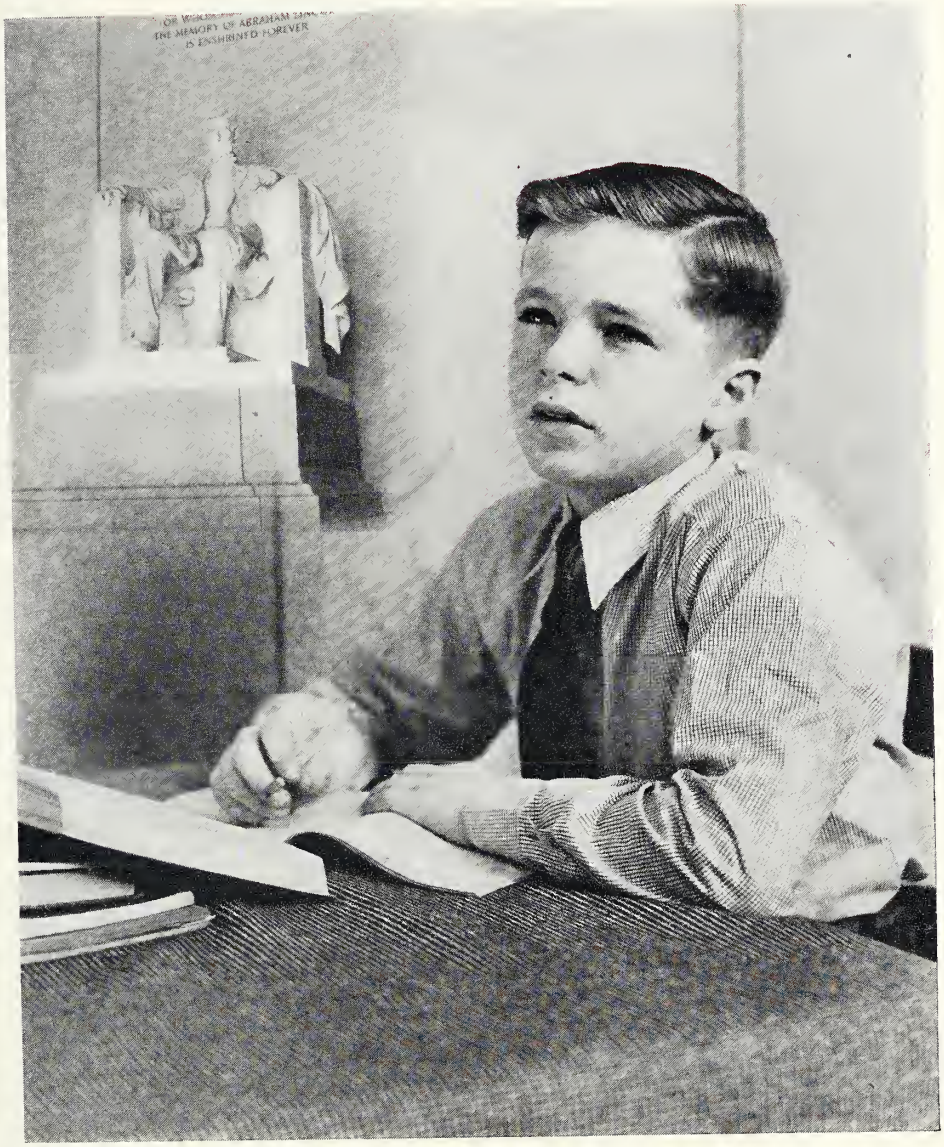
—Star Staff Photo.

The EMANCIPATOR

The Lincoln Savings Bank of Brooklyn

VOL. XXV

SEPTEMBER, 1947



FROM THE PRESIDENT'S DESK

Almost two thousand years ago, Plato said, "The direction in which education starts a man will determine his future life." All over America fine and competent teachers are guiding our young citizens into the ways of knowledge. They do their work superbly, and they merit the full support of every one of us.

However, development and cultivation cannot be left entirely to classrooms and books. Much of the valuable knowledge we possess is knowledge we obtained through precept and example from our parents, at home. It is at home that young people learn the ways and means of guaranteeing the future. It is at home that the first and lasting lessons in economics are taught.

It is a most fortunate youngster who knows from his earliest years that saving spells security . . . who knows that his college education didn't just "happen" but *resulted* from that week-by-week deposit in the Savings Bank.

The Saving habit is the Success habit and the place to teach it is at home.

Fred Gretsch *President*

IN CASE OF FIRE . . .

what can you lose?

Bonds, mortgage papers, valuables that couldn't be replaced at ANY cost. Just think what it would mean to you if they were wiped out of existence! You take too much of a risk when you keep your precious belongings unguarded. A Safe Deposit Box is inexpensive, protected night and day, SAFE. Now is the time to rent yours. NEXT WEEK MAY BE TOO LATE!

Truman Leads Throng Honoring Lincoln in Rites at Memorial

President Truman honored the memory of Abraham Lincoln today by attending ceremonies at the Lincoln Memorial marking the 139th anniversary of the birth of the Civil War President.

Accompanied by Mrs. Truman and his service aides, Mr. Truman arrived at 12:30 p.m. to the accompaniment of the customary musical honors by the Marine Band. He stood bareheaded at the foot of the steps leading to the Memorial as the "Star Spangled Banner" was played and his wreath was placed by Capt. Robert Lee Dennison and Col. Robert B. Landry, naval and air aides. Maj. Gen. Harry H. Vaughan, Army aide, remained at Mr. Truman's side.

Gray skies and icy footing held down the attendance at the annual ceremony, which was sponsored by the Military Order of the Loyal Legion and the Office of National Capital Parks. A small rectangle of green carpeting was placed on the sidewalk for the presidential party which also included Fleet Admiral William D. Leahy, Mr. Truman's personal Chief of Staff.

On their arrival Mr. and Mrs Truman were greeted by W. Elkins Reed, recorder of the sponsoring order, and Maj. Gen. U. S. Grant III, commander of the District Commandery of the order. The order was formed by union officers an hour after Lincoln's death.

Other wreaths placed during the brief program included those of the District Commissioners and units of the Loyal Legion, American Legion, Daughters of Union Veterans of the Civil War, Ladies of the GAR, Daughters of the American Revolution, American Red Cross, Veterans of Foreign Wars, Women's Relief Corps, American Gold Star Mothers, the United Spanish War Veterans, the American War Mothers, the Sons of the American Revolution, the Sons of the Revolution, the Navy League, the Jewish War Veterans and the Boy and Girl Scouts.

More than 100 delegates to the 12th biennial jubilee convention of the National Federation of Temple Brotherhoods this morning gathered earlier at the Meemorial for wreath-laying ceremonies. The group heard Jesse Cohen of New York, federation president, praise Lincoln.

Meanwhile, nearby Maryland was observing Lincoln's birthday as a legal holiday for the first time in the Free State's history. While schools remained open, the occasion was marked by Lincoln's birthday programs. State, municipal and county offices were closed, along with banks and courts.

The 1947 Maryland Legislature decided the State should join 32 others, including six below the Mason Dixon line, which make February 12 a legal holiday.

The exercises at Lincoln Memorial here were televised over NBC's video network sending from stations in Washington, Baltimore, Philadelphia, New York and Schenectady.

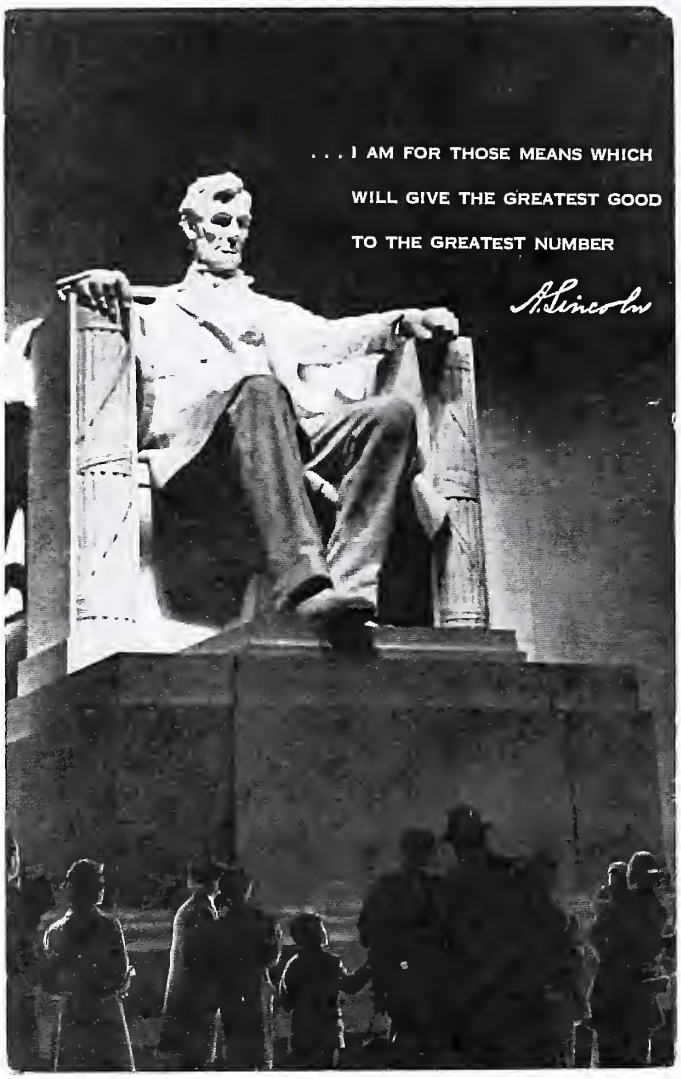
Pilgrimage Is Held.

The annual Lincoln's Birthday pilgrimage of students in Division XIII of the public schools was held at the Anthony Bowen School. Eight other schools were represented at the ceremonies, which were directed by Miss Ruth E. Moses, principal of the Van Ness School.

Girl cadets of Armstrong High School formed a color guard, and the Armstrong Band played. There was singing by a group of 60 Syphax School pupils.

The program was followed by the placing of a wreath at the Lincoln statue in Lincoln Park. Two girl cadets of Washington Vocational High School acted as a guard of honor as Samuel Smith, a Bowen pupil, placed the wreath.

PRESIDENT MARKS LINCOLN'S BIRTHDAY—President and Mrs. Truman marked the 139th anniversary of the birth of the Civil War President by attending ceremonies at the Lincoln Memorial this afternoon. With Maj. Gen. Harry H. Vaughn (left) and Admiral William D. Leahy they are shown standing at the foot of the steps to the Memorial during wreath-laying rites sponsored by the Military Order of the Loyal Legion and the Office of National Capital Parks. (Story on Page A-19.)
—Star Staff Photo.



"MEET MR. LINCOLN"

Channel _____ *At* _____ *P.M.*

February _____, *1960*

You are invited to see this outstanding television program. It has been honored with an Emmy and the coveted Robert E. Sherwood Award and has been selected as the only United States television program to be shown at the Prix Italia Exhibition in Sorrento, Italy.

In response to hundreds of requests, "Meet Mr. Lincoln" is being presented again by Lincoln Life on the full NBC-TV network.

PLACE
STAMP
HERE

THE LINCOLN NATIONAL LIFE
INSURANCE COMPANY

POINTS
Star-Telegram
JNDAY, FEBRUARY 13, 1983

Lincoln was a man for the ages

Kyle
THOMPSON

It seems incredible that this nation was only 33 years old when Abraham Lincoln was born on Feb. 12, 1809. Somehow, Lincoln, the great communicator with the people he governed, seems to have been of an age so much closer to our own than to those leaders who helped found the United States 33 years prior to his birth.

It is his birth, 174 years ago, that to many of us annually renews a great deal of interest in this man who had such a profound impact on what we Americans are today.

The words of Lincoln still resound down the corridors of time. Some of them are inscribed on the walls and ceiling of that great monument to our 16th president in Washington. To me, it is the greatest and most inspiring of the monuments that we in this country have erected to our leaders and heroes.

If you have never seen the Lincoln Monument in Washington, it alone would be worth the effort, time and money it takes to get to this seat of our government, just to stand there and admire the man and what he represented.

I have been to the Lincoln Monument dozens of times and go there every chance I get. It is almost as if you are standing on hallowed ground.

I get the impression that the man Lincoln is still talking, or at least transmitting thoughts from his mind to mine, every time I stand there and gaze up at that impressive likeness.

You can almost hear the great words of his famous Gettysburg Address of "Four score and seven years ago, our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal."

This short address came midway in the Civil War and in honor of those who died defending the Union. And he concluded by saying that..."we here highly resolve that the dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth."

The preservation of the Union and freedom for the slaves consumed much of Lincoln's presidency. But his greatness already was coming through long before he took the high office of president of the United States.

"No man is good enough to govern another man without that other's consent," he said in a speech at Peoria, Ill., six years before he was elected president. "The ballot is stronger than the bullet," he said in another Illinois speech a couple of years later.

But the question of slavery also hung heavy on him even before he became president.

In 1858, he is quoted as saying that "as I would not be a slave, so I would not be a master. This expresses my idea of democracy. Whatever differs from this, to the extent of the indifference, is no democracy."

Lincoln's grasp of our concepts of democracy was fantastic. In a speech at Columbus, Ohio, during the 1859 campaign, he said, "Public opinion in this country is everything."

A few months later, after his election and nearly three weeks before he took his oath as president, he had a clear vision of what must be done. "If we do not make common cause to save the good old ship of the Union on this voyage, nobody will have a chance to pilot her on another voyage," he said.

There are many gems in his first inaugural address, on March 4, 1861.

"This country, with its institutions, belongs to the people who inhabit it," he said in that address. "Whenever they shall grow weary of the existing government, they can exercise their constitutional right of amending it, or their revolutionary right to dismember or overthrow it."

Later he asked, "Why should there not be a patient confidence in the ultimate justice of he people? Is there any better or equal hope in the world?"

Again in that address, he made a statement that is as good today as it was then and even reminds us of some of our presidents in the past decade.

"While the people retain their virtue and vigilance, no administration, by any extreme of wickedness or folly, can very seriously injure the government in the short space of four years."

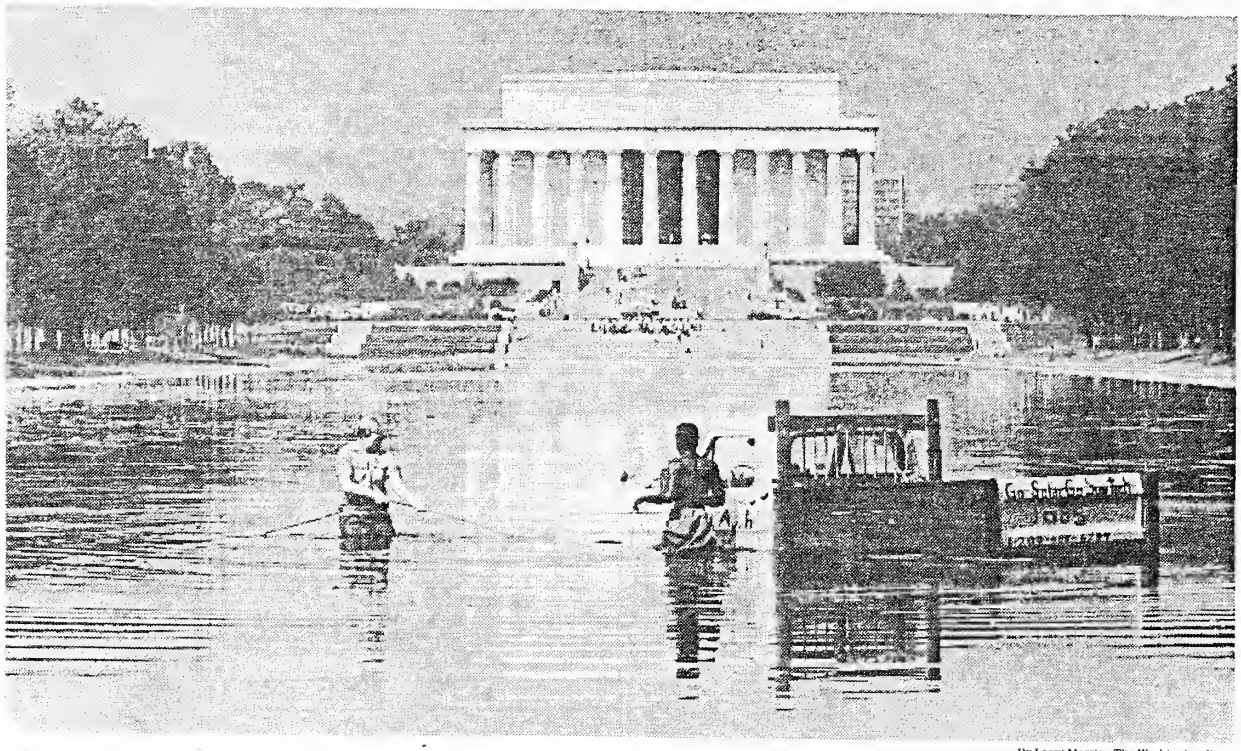
In an effort to explain to a group of Union soldiers the importance of their mission, Lincoln told an Indiana regiment on March 17, 1865, that "I have always thought that all men should be free; but if any should be slaves, it should be first those who desire it for themselves, and secondly those who desire it for others. Whenever I hear anyone arguing for slavery, I feel a strong impulse to see it tried on him personally."

In his last public address before he was assassinated at Ford's Theater, Lincoln said, "Important principles may and must be inflexible."

It was his way of getting right to the point without mincing words. His greatness came through by his utterances, for he was able to explain his faith in the people directly to the people.

Anyone who has missed the opportunity for a real inspiration by standing before the Lincoln Monument in Washington should make an effort to do so. It is an experience not easily forgotten.

Kyle Thompson is editor of the editoral page.



By Larry Morris—The Washington Post

National Park Service employes hook line to pickup truck to remove it from the Reflecting Pool, where a 31-year-old man drove it yesterday in apparent suicide attempt.

Man Attempts Suicide Driving Truck Into Reflecting Pool

A 31-year-old man was treated at George Washington University Hospital yesterday after he shackled himself to the steering column of a pickup truck, drove the truck into the Reflecting Pool on the Mall and slashed his arms with a razor, U.S. Park Police said.

The man, who officials said was from Winterport, Maine, was in good condition at the hospital yesterday, a hospital spokesman said.

Maj. Donald Rogers of the Park Police said the man apparently was trying to commit suicide when he drove the truck into the east end of the pool between the Washington Monument and the Lincoln Memorial at 9:28 a.m. yesterday.

Park Police officers waded into the 3-foot-deep pool and used bolt cutters to cut the chain attaching his left leg to the steering column, Rogers said.

A number of slogans were written on the truck's side panels, Rogers said, including "It's not my choice," "Heaven is earth," and "Messiah." The man has been committed to mental institutions in the past, Rogers said.

George Washington University Hospital will make a preliminary decision on whether the man should be held for further observation at St. Elizabeths, Rogers said.

Man Into Reflecting Pool

A 31-year-old man from Maine shackled himself to the steering wheel of a truck and drove into the Reflecting Pool on the Mall yesterday in what appeared to be an attempted suicide.

Details on Page C7

LINCOLN'S SECRET

A cave beneath Honest Abe's memorial comes to light

SHORT HOPS
Within 300 miles

By EDGAR BRACCO

IF SOMEONE were to suggest that you explore a cave in the heart of Washington, D.C., you would probably suggest in return that he explore the cave in his own head.

But every year approximately 3,500 people set out to the depths of the nation's capital to explore a large cave in the heart of the city. What is most ironic is that while they explore the area below ground, some 3.3 million people annually explore one of the city's major tourist attractions directly over their heads.

For this cave lies buried under the world famous memorial to the president whose birthday we remember today. Very few people know it's there, but just under the Lincoln Memorial is a huge cavern discovered in 1976 by the National Park Service. Being where it is, and being so out of step with its surroundings, it is immensely popular—to those who know it's there. There is a waiting list for the guided tours.

What we would call regular caves are usually out in the country, under hills or in the sides of mountains, where you'd expect caves to be. Here you are under the colossal Lincoln Memorial. While you are in the quiet semi-darkness, up above you the cars and buses and trucks on the 23d St. traffic circle are roaring along. You can't hear them but you know they are there. That, plus the humidity and the hollow echo of voices and footsteps, adds to the creepiness.

As you follow the uniformed guide you pass the 43-foot high columns which support the statue of Abraham Lincoln above you. The statue itself weighs 175 tons and its pedestal 200 more. So you are looking at columns which hold up a total of almost 400 tons of marble and rock.

This is not a natural cave formed by various forces of nature such as volcanic action or erosion or the shifting of the earth's crust. This cave was formed by men as part of the original excavations for the foundation of the Memorial between 1914 and 1922. After the Memorial's completion, the cave was forgotten for years.

During the excavation a workman with artistic leanings drew charcoal figures on the walls which are still visible. One is of a stern-faced foreman glowering at his workmen: Another is of three fish in a circle, with the head of one overlapping the tail of the next, forming a tableaux whose symbolism is now lost.

All around are limestone soda straw formations (so-called because they are hollow)—stalagtites which hang down from the ceiling and were formed by the dripping water carrying minute mineral particles. Under them rise the stalagmites. As the dripping water starts to form them, they take on the look of pancakes, but then grow a cone and build upwards grain by grain.

(An old country saying tries to fix in the memory the difference between stalagtites and stalagmites: "When the mites go up, the tights go down." Not very elegant, but it tells which points up and which down.)

This is not really cave exploration as *spelunkers* (the current word for cave explorers) define it. To them, true exploration consists of, first of all, no guide at all, then a group of knowledgeable adventurers who go down deep with ropes, lanterns, special clothing and, most of all, experience.

But for the non-pros and families, this kind of outing has enough excitement. It is underground, and has all the qualifications: depth, darkness, dampness, mineral formations and, above all, atmosphere.

And there is the constant fascination of contrast: right above you are hundreds of tourists in the Lincoln Memorial. Cars and buses growl past. And down here you are so close to the Potomac River that you can almost hear the boat whistles. Almost... You hear nothing but footsteps, the drip of water; the occasional voice of your guide.

And the slightly excited beat of your own heart.

Despite your sweater, you shiver. It's from eeriness more than the temperature, which is always in the 50s except in the middle of summer, when the cave is too humid for tourists. Except for the spots where lights illuminate the area, it's like night. You can hear the sound of dripping water, and whenever anyone speaks, the words echo spookily. But few speak. Everyone is a little tense, interested but careful.

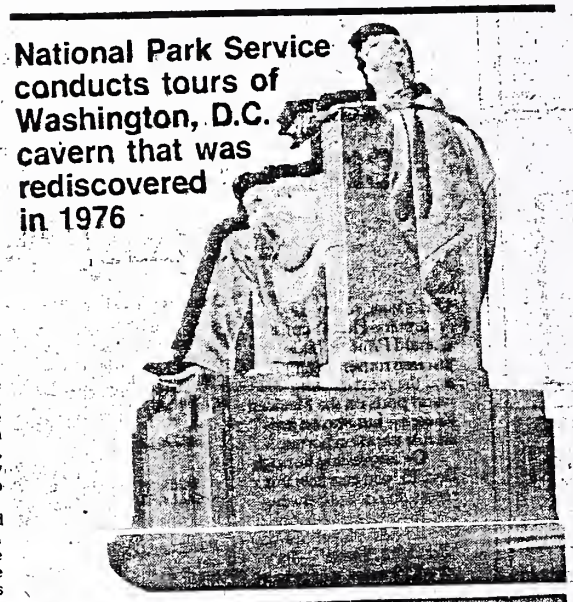
UP AHEAD the guard-railed path turns. All you see is darkness. As you approach the turn a cold puff of air comes up from the darkness. The only sound is the steady drip-drip from somewhere ahead. The friendly sunlit world you're accustomed to is far above you, out of sight. It seems part of another life.

It all sounds a little scary. But it's all harmless, all safe—and it leaves you feeling like a real "insider" because this is something very few people ever experience.

The Lincoln Memorial is located at the 23d St. circle, Washington, D.C. One-hour tours of the underground cave are conducted every evening at 7 p.m. and also weekends at 2 p.m. Closed the months of July, August and September. No admission charge, but reservations are essential. Contact: National Park Service, 900 Ohio Drive, S.W., Washington, D.C. 20242; phone: (1-202) 426-6842.

The Lincoln Memorial itself is open daily, 8 a.m. to midnight. An impressive time to see it is in the evening when the lights are on. There is always a park ranger on duty in the Memorial, who will be glad to fill you in on some background upon request.

Edgar Bracco is a New Jersey-based freelance travel writer.



National Park Service conducts tours of Washington, D.C. cavern that was rediscovered in 1976

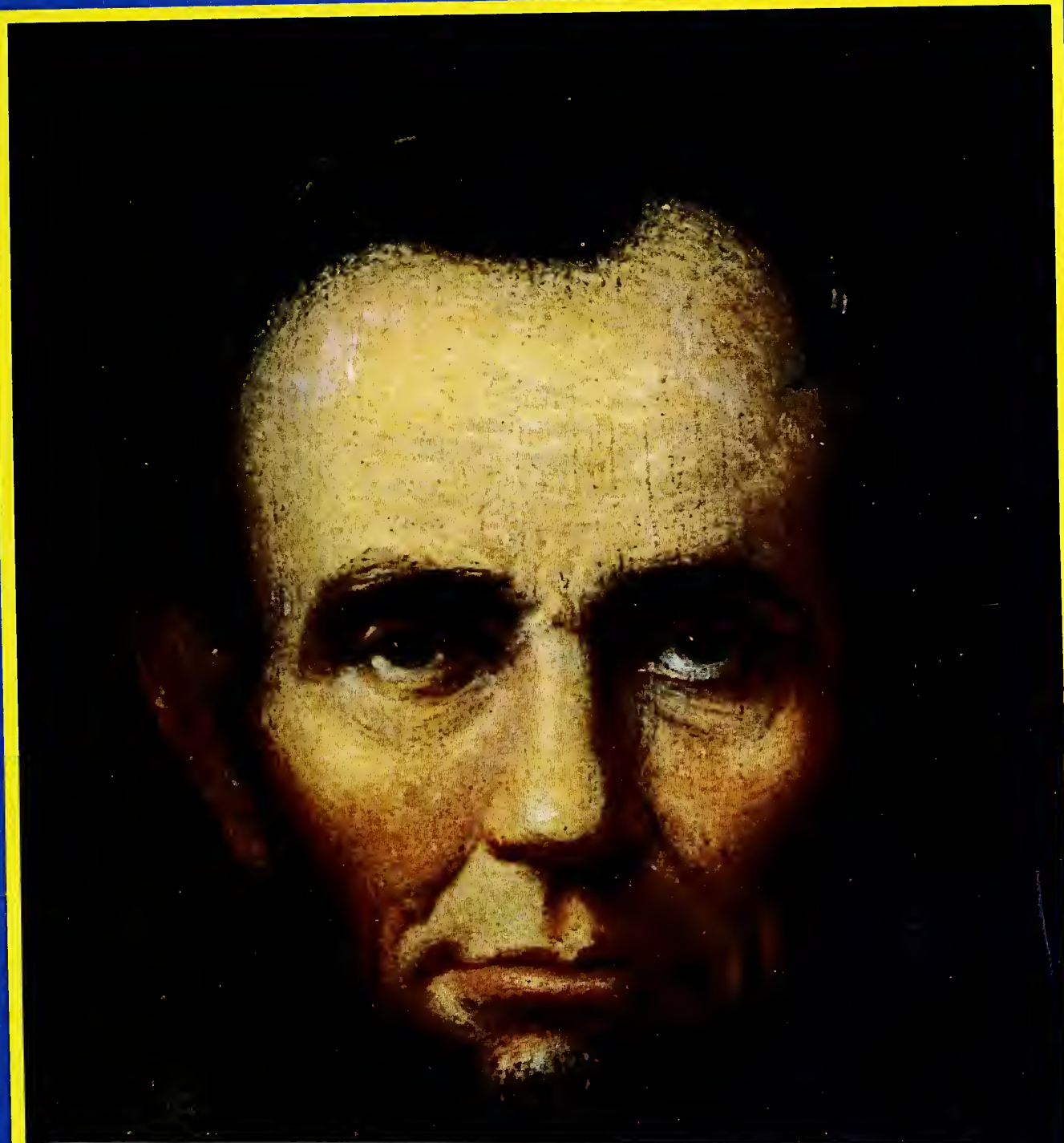
EDGAR BRACCO

Beneath 400 tons of the Lincoln Memorial, visitors explore a ghostly cave filled with stalagtites and stalagmites.

Daily News, Sunday, February 12, 1984

LINCOLN PARKS

THE STORY BEHIND THE SCENERY



Item available in the Lincoln Financial Foundation Collection at the Allen County Public Library, Fort Wayne, Indiana

For contact information, go to www.LincolnCollection.org.

1986

A VISIT TO THE LINCOLN MEMORIAL

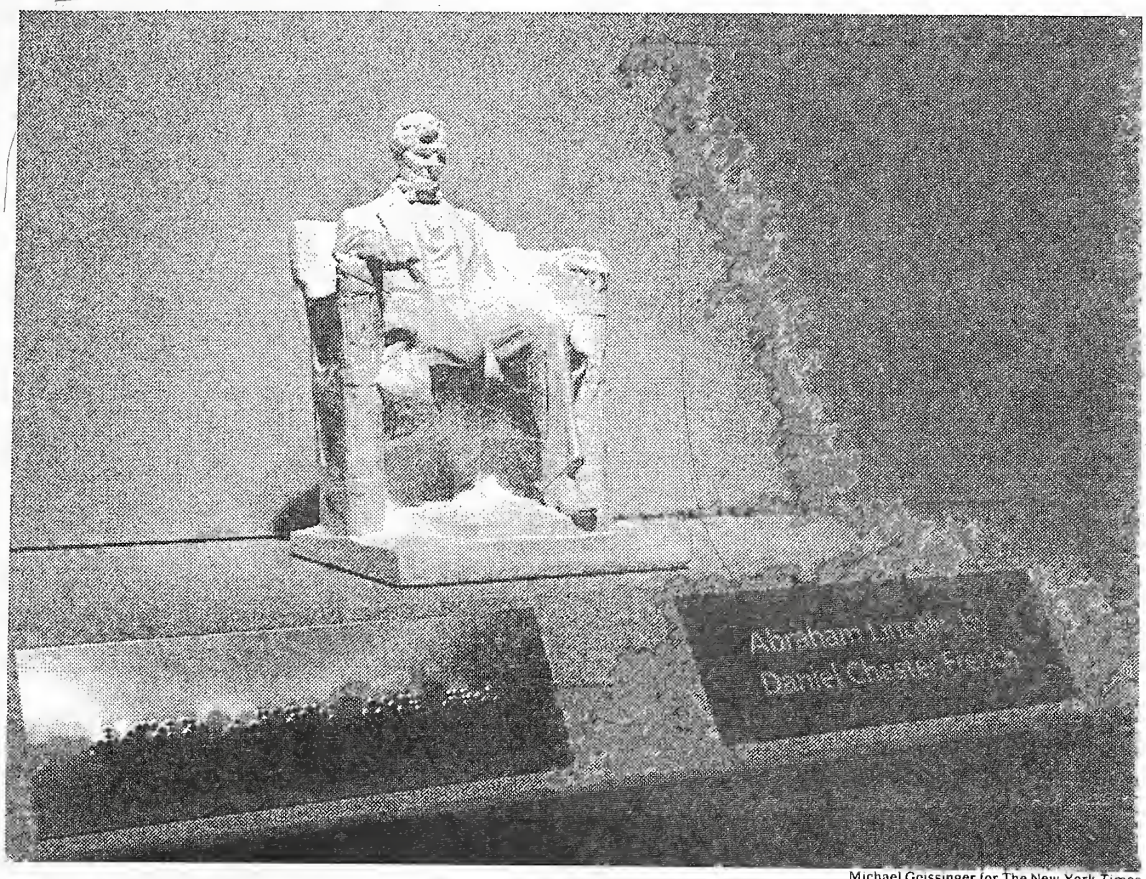
Washington D. C.

I ascended the steps, slowly, almost hesitantly, as my eyes swept upward. There before me, towering, was his image captured forever in stone. The bearded, worry lined face, revealed the heartfelt struggles he had endured. His huge hands grasped the arms of the giant granite chair as if gaining strength defiantly. The eyes looked out, beyond, as to eternity, spilling the righteousness from a heart that ragingly loved America. The expansive columned canopy that surrounded, cast a cool darkness that increased the shadows of the huge form. And there revealed the agony of decisions, a civil war and freeing those who were in slavery. I felt chills, not from cold, but from the wonder that raced through me, realizing the nagnitude of this self-educated, mid-western man, the 16th president, now long gone. And somewhere deep inside me, I heard the strains of the battle hymn of the republic--"Mine eyes have seen the Glory of the coming of the Lord,"--and for a few magic seconds the history of his accomplishments and dedication flashed through my thoughts and I realized why this man remains in esteem, to all Americans. And to think, regretfully, he was brought down by an assasin's bullet.

By Armella C. Killion
711 Downs Street
Defiance, Oh, 43512

(These are my thoughts based on the actual experience of visitin Lincoln's Memorial.)

rec'd after a speech in Defiance, 2/91



Michael Geissinger for The New York Times

"Washington: Symbol and City," a new permanent exhibit at the National Building Museum in the nation's capital, features models for the blind and others with limited eyesight to touch so they can understand the structure of the city's monuments, like the statue of Lincoln, above.

New Exhibit Shows Capital to the Blind

Special to The New York Times

WASHINGTON — Freddie Peaco has been in and out of the Capitol building 20 times but has never seen its dome or the House and Senate wings that span it. Now, thanks to a new permanent exhibit at the National Building Museum, she and others with limited eyesight can visualize the architectural treasures of the nation's capital for the first time.

The exhibit, "Washington: Symbol and City," features models for the blind to touch so they can understand the structure of the Capitol, the White House, the Lincoln Memorial, the Washington Monument and other well-known landmarks. Financed by the American Foundation for the Blind and the National Endowment for the Arts, the exhibit opened recently at the building museum on F Street Northwest.

"Oh, so there's a wing on each side," said Mrs. Peaco, 49 years old, an information specialist for the National Service for the Blind and Physically Handicapped at the Library of Congress, as her fingers gently tapped and brushed the three-foot-wide replica of the Capitol.

"Now, I had no idea it was shaped like this," Mrs. Peaco said to her husband, James. "This is really something."

In addition to the models, which also include the layout of the Mall area and of late 19th century Washington row houses, the exhibit includes Braille and taped descriptions on audiocassettes.

Born of the frustrations of many blind and visually impaired people who felt excluded from tours of Washington, the exhibit was the idea of Laurinda S. Steele, a native of the capital who lost her sight some 20 years ago at age 14 as a result of a brain tumor.

"I always thought Washington was one of the most beautiful cities, and it hurt to think that some blind people would never get to see it," Ms. Steele said.

Photos for General Audiences

The project was five years in the making. When it was finally completed, Ms. Steele said: "I burst into tears when I touched the Capitol. I had forgotten how beautiful it is."

For general audiences, the exhibit also has huge photographs of the buildings and large-print written histories of the stories behind them.

The design of the exhibit was a collaboration by a group of visually impaired people, tactile cartographers, perceptual psychologists, model makers and specialists on blindness and low vision.

The models, which are made of off-white plexiglass, were produced by Rogay Inc. They were designed from the blueprints of the buildings, said Melissa McLoud, the exhibit's curator.

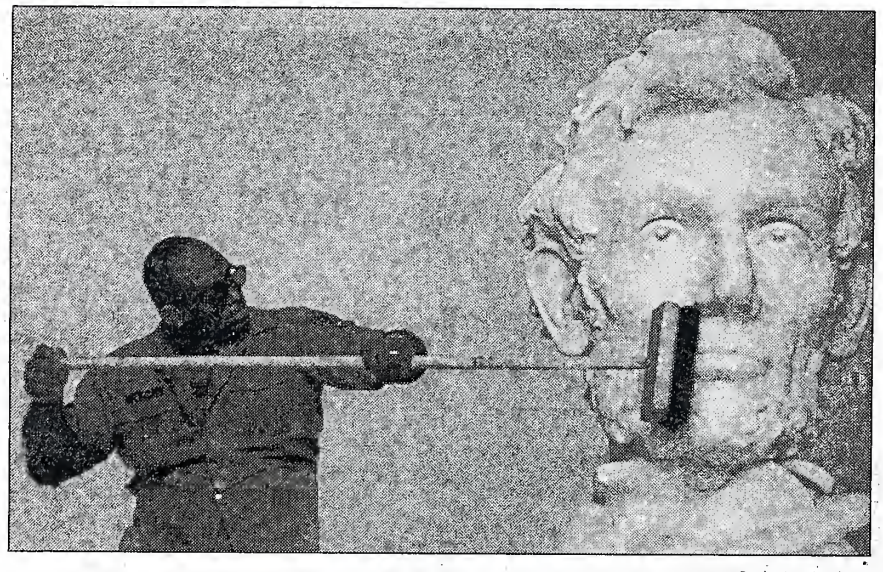
Some Details Missing

Some visitors to the exhibit who have good vision may notice that some of the more intricate architectural details of the buildings have been omitted. For example, the long, thin windows along the dome of the Capitol are not illustrated.

"When blind people feel with their hands, that amount of detail starts to become overwhelming," Ms. McLoud said.

Even without all the little details, "it really moves you," said Vicki Ratcliffe, 40, of Alexandria, Va., a computer systems analyst who is blind. "I really had no idea what these buildings were like. It really brings it to life when you can actually touch the whole thing. Now when people talk about the Capitol or the White House, I can visualize them in my mind."

GITCHY-GITCHY-GOO!



By the Associated Press

Lamont Poole cleans the face of the Abraham Lincoln statue yesterday at the Lincoln Memorial during the monument's annual cleaning.

The News Sentinel Wed. Aug 3, 1994 Pg 1A

VF

SUBMITTED BY: j2f Tue Jan 10 09:03:46 1995
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Date: Mon Jan 09, 1995 6:59 pm EST
From: Museum discussion list
EMS: INTERNET
MBX: MUSEUM-L%UNMVMA.BITNET@arizvm1.ccit.arizona.edu

Subj: Lincoln Memorial mural conservation RFP

From: Anthony Crosby <tony_crosby@nps.gov>

An announcement concerning an RFP for conservation services for the Lincoln Memorial Murals appears in Commerce Business Daily. The complete RFP package will be available on January 16 from

Scott Riebel
303 969-2115
Fax: 303 969-6645

I appreciate anything you can do to insure that qualified conservation firms are aware of this important project.

Lincoln Memorial Mural Paintings
Overview:

The mural paintings by Jules Guerin are located in the north and the south chambers, or halls, of the Lincoln Memorial. They are each 60 feet long by 12 feet high and are mounted high on the limestone walls of the memorial above the carved inscription panels. Each is painted on a single piece of heavy canvas in an oil and wax medium and directly adhered to the limestone walls with an adhesive.

The painting ground which was applied first to the canvas is zinc oxide in an emulsified glue and oil binder. The pigments applied to the ground are in a beeswax and oil medium; the beeswax was dissolved in a solvent such as turpentine or kerosene. The canvas was applied to the walls with a mixture of white lead and oil (probably linseed oil) and "venetian" varnish.

The paintings were completed in the artist's studio between 1916 and ca. 1919, when they were installed in the Memorial. The two murals, "Emancipation" above the Gettysburg Address and "Reunion" above the Second Inaugural Address are each composed of three groups. The groups represent different aspects of the main themes such as "Freedom and Liberty", "Justice and Law", "Immortality", "Unity", "Fraternity", and "Charity" and are allegorical in nature. The primary problem which is leading to the decay of the murals is moisture in the form of condensation. This particular project does not address the actual causes of the condensation - that will come in a later stage. The goal of this current project is to stabilize the existing paint and ground to prevent further loss until a permanent solution which addresses the cause of decay can be implemented.

Scope of Work

Independently, and not as an agent of the government, the

contractor shall provide professional services including all labor, materials, facilities and travel (except as otherwise specified herein) necessary to complete stabilization and all associated work of this contract of the north and the south murals of the Lincoln Memorial. All work shall be accomplished in accordance with the Code of Ethics and Standards of Practice of the American Institute of Conservation (A.I.C.).

A. Mural Examination and Treatment Proposal

The Mural Examination and Treatment Proposal will be completed within sixty (60) days after receipt of Notice of Award.

The contractor shall develop proposals for the actual stabilization treatment after review of the existing materials and documentation, material testing and on-site examination.

The murals examination and material testing shall follow an on-site meeting with project team members during which testing and examination requirements are to be discussed. The contractor will then prepare a memorandum outlining the examination and testing procedures and their relationship to actual stabilization intervention.

After completion of testing and the development of specific stabilization methods, and the completion of the Treatment Proposal, the contractor shall participate in an orientation meeting with the NPS project team members, which will include a discussion of the stabilization methods. The actual Treatment Proposal will be in the form of a report, of which ten (10) copies will be provided to the government. The proposal will include the methods and materials to be employed, a proposed work schedule, and a comprehensive description of the actual organization of the team and the work. After the completion of the orientation meeting, the review and approval of the proposal and the completion of required compliance requirements, the government will notify the contractor to proceed with the actual stabilization treatment.

B. Mural Stabilization

After approval of Section 106 clearance documentation and notification by the COTR, the contractor will stabilize the murals as proposed in the approved Treatment Proposal.

During the stabilization the contractor will participate in presentation progress meetings. The meetings will serve the following range of purposes: 1) Progress meetings with NPS project team members to discuss project progress, technical problems, and coordination with other studies. This meeting is typically held the first Thursday of every month at the National Capital Parks, Central; 2) Presentation meetings with National Park Service, Department of the Interior, or Congressional staff. These meetings will present management personnel with the scope and nature of the efforts and will be coordinated by the COTR; 3) Presentation meetings with conservation personnel which will present the scope and the

nature of the work and also will be coordinated by the COTR; 4) Public affairs meetings/interviews with members of the press, radio, or television and will present the news media with the scope and the nature of the project. These meetings/interviews are only to be held with prior permission of the on-scene coordinator (See H.4).

All meetings/presentation/interviews, other than those in category one (1) are to be completed only with prior permission of the contracting officer.

The actual treatment shall be documented in color and black and white photography and detailed drawings. The documentation shall record before and after treatment, the specific treatment methods, and the type and quantity of conservation materials used. This documentation shall be used in the Completion of Treatment Record.

C. Treatment Report

The treatment report shall contain 1) statement of the purpose of the treatment and the methodology, 2) documentation of the project team, including sub contractors and their specific involvement, 3) an executive summary of the work, 4) comprehensive documentation of the actual treatment procedures and accomplishments with comprehensive graphic support, 5) recommendations for future studies and treatment, and 6) appendices of all support information such as additional graphics, results of testing and material analysis, and relevant correspondence.

One set of all photographs and the original negatives shall be submitted to and become property of the National Park Service on completion of the work. All photographs shall be labeled.

Within sixty (60) days of the completion of the treatment, provide the National Park Service, one original and fifty (50) copies of the Treatment Report. The report shall meet professional standards.

Anthony Crosby
Preservation Architect
National Park Service
303 969-6956, ext 6411
Fax: 303 969-6966

FYI FROM LINCOLN LIFE
COMMUNICATIONS

cc: Joan Flinspach
SUNDAY POST-CRESCENT
APPLETON, WI
SUNDAY 75,000
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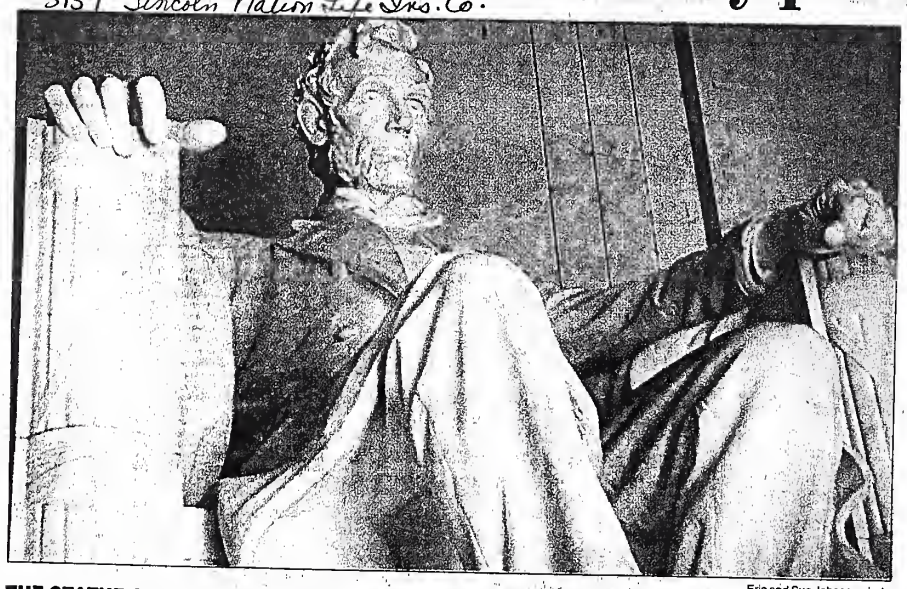
288
TC

Honest Abe called many places home

3157 Lincoln Nation Life Ins. Co.



Eric and Sue Johnson photo

THE STATUE OF THE SITTING ABRAHAM LINCOLN in the Lincoln Memorial, Washington, D.C. is one of the capital's, and the nation's, most treasured shrines.

■ **More than a dozen locations across the nation are dedicated to the Civil War president**

By Michael Schuman
Special to The Post-Crescent

Abe Lincoln slept here...and here...and here. In his peripatetic life the 16th president called many places home and several can be visited today. And in numerous locales he is honored with shrines or museums.

You will find well over a dozen sites stretching from Vermont to California associated with Lincoln that are open to the public. The following roundup covers the major ones.

KENTUCKY: Abraham Lincoln Birthplace National Historic Site, near Hodgenville – To answer the most asked question, the cabin

Please see **ABE**, F-2

Abe Lincoln lived in many places

From F-1

here is probably not Lincoln's birthplace. "The fate of the original cabin is obscure and undocumented," says a historical marker. "Nevertherless (this) cabin represents the humble origins of one of the truly great men of all time."

But the location of the cabin, protected from the elements inside a neo-Classical memorial building, is thought to be accurate. It is known that the cabin stood uphill from the still babbling Sinking Spring, and that's where you will find it today.

The thick, worn Lincoln family Bible and a topographical diorama of the original farm are on view inside the visitor center. A film focusing more on the setting of Lincoln's birth than the story of his life can be screened.

Lincoln's Boyhood Cabin, near Hodgenville – Many confuse this cabin, at Knob Creek about 10 miles from the birthplace site, with the actual birthplace. But this one, out in the open and unprotected, is a reconstruction representing the president's second home where his family moved when he was two.

The earliest memories locked in Lincoln's cerebrum were those experienced in and around this home. They include picking berries in the surrounding hills and watching his mother, Nancy Hanks, read the Bible. It was also in front of this home where he first saw slaves being led down the main road – today Route 31E – to be sold.

The Lincoln Museum, Hodgenville – There are wax, figures in this museum but it transcends the simplicity of a common wax museum. Lincoln's story is told through detailed tableaux highlighting a dozen scenes of the president's life, such as his courting of Mary Todd in 1849 and his debates with Senator Stephen A. Douglas in 1858. The second floor is filled with Lincoln ephemera like postage stamps and postcards, as well as contemporary Lincoln-themed art.

Others nearby – The Lincoln Heritage House in Elizabethtown consists of two log buildings, one built by Lincoln's father, Thomas. Lincoln Homestead State Park in Springfield is a replica of the tiny farmstead where Thomas Lincoln grew up. In Lexington is Mary Todd Lincoln House, a Georgian-style home where the future first lady was raised.

INDIANA: Lincoln Boyhood Home National Memorial, Lincoln City – Sitting at a modest Saxony wheel in a log farmhouse, costumed guide Ana Weill spins flax and says, "By the standards of their community, the Lincolns were not poor. Lincoln played up his frontier background," likely for political reasons.

This 19th century farmstead eight miles south of Interstate 64 in southern Indiana represents the place the president lived after his family left Kentucky in 1816. It is likely Abe climbed pegs nightly to sleep in the farmhouse loft where wool and flour were stored. You can peek inside.

Farm animals wander around and at the kids' corner in the visitor center young hands can discover the feel of a coonskin cap or flax fibers. Lincoln's mother, Nancy Hanks, died here and is buried on the grounds. A theater in nearby Lincoln State Park hosts the musical, "Young Abe Lincoln," along with other musicals, in the summer.

The Lincoln Museum, Fort Wayne – When founded in 1905, the Lincoln Nation Life Insurance Company obtained a Mathew Brady portrait of the president. Today the insurance company is the Lincoln National Corporation in downtown Fort Wayne and is home to the country's largest privately owned collection of Lincoln material open to the public.

In fact, there are tons of items in storage and because the museum has outgrown its home it will move this year to a downtown location, twice as large, with reopening planned for September. Every aspect of the president's life will be depicted from Lincoln the foreign policy manager to Lincoln the inventor. Among the items to be viewed will be Lincoln's wallet, his letters, clothing, innumerable other family artifacts and a flag that flew at Ford's Theater.

ILLINOIS: Lincoln's New Salem State Historic Site, Petersburg – This is not a single home but a recreated village, complete with log homes and shops, period gardens, horses, sheep, oxen and craftspersons plying their trades. A real village of New Salem actually existed for a short while, mostly in the 1830s, and Lincoln lived there for six years after leaving Indiana. Don't look for his house, though. There isn't one. He boarded with neighbors or at times in the rear of either of the two general stores he co-owned with William Berry.

Walk around today and you can see men splitting rails; women tending herb gardens where lamb's ear, coriander and spearmint grow; and oxen hauling wagons laden with logs. Sitting on the shelves in the Lincoln-Berry stores are coffee beans, tools and whisky barrels. It was more acceptable socially to buy whisky by the barrel than by the glass. A theater here hosts Lincoln-related dramas and other plays.

Lincoln Home National Historic Site, Springfield – The only home Lincoln owned is the country's third most visited presidental home after Mount Vernon and Monticello. In 1988 it reopened to the public following a $2.2 million facelift. The interior was altered to look as it did after the financially comfortable Lincolns remodeled it in 1860.

The colors inside are, well, vibrant. The dining room wallpaper flaunts floral prints of red, pink, blue, yellow and orange. Alalien dyes had just been introduced and for the first time such colors were available to average folk. Fashionable people of the day, like the Lincolns, ate them up. Fashionable people today think they are gaudy.

The exterior was also changed in 1988. It was discovered that the old grayish-brown tones covering the house were wrong. The current milk chocolate shade is closer to the home's 1860 color.

Lincoln would recognize his home and neighborhood today. The historic district includes four blocks and exteriors of 16 other homes have been restored to their 1860 appearances.

Nearby – Also in Springfield are the Lincoln-Herndon Law Offices, where Lincoln practiced law from 1843 to 1860; the Old State Capitol where he gave his illus-

trious "house divided" speech; his tomb in Oak Ridge Cemetery; and the Lincoln Depot, site of his farewell address before leaving for Washington in 1860. In Lerna is Lincoln Log Cabin State Historic Site, with a replica of the farmstead where Abraham's father and stepmother lived. And in the town of Lincoln is the two-room Lincoln Museum at Lincoln College.

WASHINGTON, D.C.: Ford's Theater and the House Where Lincoln Died – Lincoln spent a night at 516 Tenth Street, but not by choice. After being shot at Ford's Theater across the street, he was moved to this narrow red brick structure. In the bedroom where the president died, the muted wallpaper duplicates that hung by owner William Petersen. The pillow, protected by a plastic cover, is the one on which Lincoln rested his head.

You can't enter the Presidential Box at Ford's Theater, but you can look inside by way of a glass panel. Crimson damask furniture including an original sofa, fill the box. Lincoln sat in a rocker like the one near the door, within easy reach of John Wilkes Booth's gun, on view today in the basement museum that was refurbished and reopened in 1990.

Nearby – The Lincoln Memorial is the site of sculptor Daniel Chester French's Sitting Lincoln.

CALIFORNIA: Lincoln Shrine, Redlands – What is a Lincoln museum doing in southern California? Attracting visitors who find it inconvenient to travel to the Midwest, which is its intended purpose. An oil executive, government official and Lincoln admirer named Robert Watchorn who wintered here believed people in the West could learn as much from Lincoln's life as those living back East. So he had the octagonal-shaped memorial built in 1932 and donated his impressive collection of Lincolniana.

Murals representing the freeing of the slaves, the preservation of the union and other Lincolnian actions cover the ceiling. Civil War uniforms, swords and documents signed by the president are exhibited. Like the collection in Fort Wayne, this one has outgrown its home and plans are to build two wings. Fund-raising is in progress and it is hoped construction will begin late in 1995.

TENNESSEE: The Abraham Lincoln Museum, Harrogate – This museum at Lincoln Memorial Univerisity, just south of the Cumberland Gap, originated with the university's founding in 1897. It has grown steadily over the years, last expanding in 1993, and holds 25,000 objects. The three galleries cover Lincoln's early life, his presidency and his murder. On view are everything from the cane Lincoln carried to Ford's Theater to two beds in which he really did sleep.

VERMONT: Hildene, Manchester – The mansion among the mountains in this resort town was the home of the president's son, Robert Todd Lincoln, who first came to this area in 1863 with his mother. He lived here full time from 1906 until his death in 1926. The last direct Lincoln descendant, Peggy Beckwith, Robert's granddaughter, made Hildene her home until she died in 1975. An executive with the Pullman Palace Car Company, Robert had Hildene's library decorated to resemble the interior of a Pullman railroad car.

■ *Kentucky sites: Lincoln Birthplace is open 8 a.m.-4:45 p.m. in winter, 8 a.m.-5:45 p.m. in spring and fall and 8 a.m.-6:45 p.m. in summer; free; 502-358-3137. Lincoln Boyhood Cabin is open 9 a.m.-5 p.m. in spring and fall and 9 a.m.-7 p.m. in summer; $1 adults and 50 cents ages 6-12; 502-549-3741. The Lincoln Museum in Hodgenville is open February-December, 8:30 a.m.-5 p.m. Monday-Saturday, 12:30-5 p.m. Sunday; $3 adults, $2.50 seniors and $1.50 ages 5-12; 502-358-3163.*

Indiana sites: Lincoln Boyhood National Memorial is open 8 a.m.-5 p.m. daily, 8 a.m.-6 p.m. in summer; $2 adults, free under 16, maximum family rate of $4; 812-937-4541. The Lincoln Museum in Fort Wayne is closed Feb. 13 until September this year; admission cost to be determined; 219-455-3864.

Illinois sites: Lincoln's New Salem is open 9 a.m.-5 p.m. daily, 8 a.m.-4 p.m. in winter; suggested donation $2 adults, $1 children; 217-632-4000. Lincoln's home is open 8:30 a.m.-5 p.m. in winter, 8:30 a.m.-6 p.m. spring and fall, 8 a.m.-8 p.m. in summer; free; 217-492-4150.

Other sites: Ford's Theater and the House Where Lincoln Died are open daily, 9 a.m.-5 p.m., depending on show schedule; free; 202-426-6924. Lincoln Memorial Shrine in Redlands, Calif., is open Tuesday-Saturday, 1-5 p.m.; free; 909-798-7565. The Abraham Lincoln Museum in Harrogate, Tenn., is open 9 a.m.-4 p.m. Monday-Friday, 11 a.m.-4 p.m. Saturday and 1-4 p.m. Sunday; $2 adults, $1.50 over age 60, 41 ages 6-12; 615-869-6354. Hildene is open mid-May-October, 9 a.m.-4:30 daily; $6 adults, $2 ages 6-14; 802-362-1788.

LIZZIE HIMMEL FOR THE NEW YORK TIMES

"I concentrated first on his hands, the left one clenched in a loose, determined fist."

Getting to Know Mr. Lincoln

BY

BEVERLY LOWRY

ENCOUNTERS

In September, I moved to Washington to take up a teaching job at George Washington University. I was provided housing in a brownstone the college owns in a once-swampy area of town called Foggy Bottom. From my house, the White House was about five blocks east, the Kennedy Center about the same distance in the other direction. I found my way around Foggy Bottom quickly enough. Like that of many cities, the history of Washington is about water. There's always too much or too little. Less bossy than it used to be, the Potomac River now cradles Foggy Bottom. Parkland along the riverbank provides ample walking paths, north and south and across the river into Virginia. I walked and walked, to Cleveland Park, to Georgetown.

But the direction I headed most often was straight south down the street I lived on, past the small park where 10 to 20 homeless men lived and on warm nights danced to a whammed-out beat on metal containers, past the huge, faceless State Department building, past one of the many kiosks selling three-for-$10 T-

Beverly Lowry's most recent novel is "The Track of Real Desires" (Knopf).

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shirts and another one selling egg rolls, hot smokies and pretzels, across Constitution Avenue, to the Mall.

Everything is there: museums, a small lake, the Capitol, the Washington Monument, the Jefferson and Lincoln Memorials, not to mention people from all over the world. I went there all the time, to watch the people or go to a museum, often to see only one exhibit, or even one painting or statue. There was one funerary statue in the National Museum of African Art I grew particularly attached to. And afterward I would come back home feeling lively and nurtured and accompanied — by the art I had seen, the observations from the walk, the people, the water, the wide long stretches of green. Because no building can be taller than the Capitol, there is a lot of sky in Washington, which I found comforting.

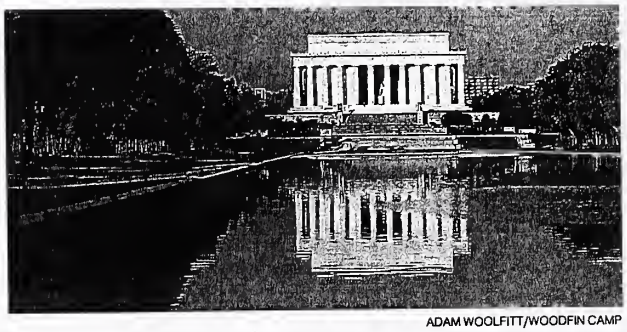
ONE NIGHT EARLY IN THE fall semester I decided to go for a short run after class. But on my way home, I ran into a colleague and so by the time I had laced up my shoes and hit 21st Street, it was past 7:30 and dark.

I took the most lighted route, turning on Virginia Avenue toward the Washington Monument. The monument's up on a rise, and well lighted. When I got to 19th Street, I could see a number of people still wandering around its base.

I had my Walkman on, rock music pounding into my ears. When I got to Constitution, there was still a rosy glow in the sky but the light was failing fast. I would, I told myself, start straight back home as soon as I got to the monument, but once I did, and looked west down the reflecting pool toward the river, I stopped dead in my tracks.

After the assassination of Abraham Lincoln, it took nearly 50 years of hot dispute before a decision was made about what kind of memorial should be built in his honor, and where it should go. In the late 1800's, Tiber Creek met the Potomac on what would become Constitution Avenue. The water flowed all the way to the White House, often flooding Pennsylvania Avenue. The unfinished Washington Monument was an unsightly stump; the west end of the Mall, river bottom; the area around it, malarial marshes.

All kinds of suggestions were made: a triumphal arch, a grand memorial to the soldiers and statesmen of the Civil War. The emerging automobile industry favored a memorial highway from Washington to Gettysburg, Pa. Railwaymen wanted a statue at Union Station. Finally, in 1912, the classic design of the architect Henry Bacon was chosen. By then, Tiber Creek had been covered over, the swamps dredged and filled, the land reclaimed. The west end of the Mall was still mosquito-ridden and jungly, but Bacon's supporters won the day and Congress voted to situate the memorial on a spot some 3,000 yards down the Mall from the Washington Monument, on an axis that went from the Capitol across the river to Arlington Cemetery, and then to the house that until the Civil War had been the home of Robert E. Lee.



ADAM WOOLFITT/WOODFIN CAMP

The Lincoln Memorial, an American version of a Doric temple.

The sun sets behind the Lincoln Memorial, at an angle from its southernmost corner. That night it had already gone down, but that time of year sunset blessedly lasts for what seems like hours, and the sky was wildly ablaze, framing the memorial in a pulsating glow of deep reds, wild pinks and hot golds as lush and beautiful and vulgar as a cheap chiffon scarf.

I switched off my Walkman and stood there gawking, saying, "Look. Look at that," out loud and to nobody at all. The lights inside the memorial had gone on. There's a moment when, after that happens, the sky suddenly gets dark enough that the statue of Lincoln inside the memorial slowly makes a ghostly appearance from between the columns. From where I stood, I saw it happen. Like a picture coming into focus, gradually he was there, seated and in deep contemplation. With the sky on fire behind him, it was as if the whole thing had been staged, a drama of night and time, history and splendor. Beyond the memorial, the Memorial Bridge with its spotty sparkling lights pointed the way across the Potomac. In the reflecting pool, some geese honked a raucous chant, flapped their wings and took off. An airplane from National Airport flew in a diagonal line across the memorial, heading northeast.

I started for home. Beyond the statue of José de San Martín, there was a stretch of dark sidewalk to get through and — having read all the crime reports before arriving — I vowed if I made it home safely that night, never to go out that late again. But I wasn't sorry I had taken the risk. And afterward I began going to the Mall more often and for a more specific reason than for the people, the art or the sky. I went, as I said to myself in the way people alone speak aloud to themselves all the time, "to visit Abe."

Sometimes on a cool clear morning I would simply get up and go down there. The Wall, as the memorial to the veterans of the Vietnam War is called, is located just north of the Lincoln Memorial, and so I had to pass it on my way, and then the kiosks manned by Warriors Inc., and Friends of the Vietnam Veterans Memorial. No matter how early I got there, the kiosks were open, selling T-shirts and P.O.W. and M.I.A. bracelets. I would move on past them, and up the 58 steps to the memorial, where I paid Mr. Lincoln my respects, then came back home and made coffee, ready for the day.

I quickly began to develop a relationship with Abraham Lincoln. I read a couple of biographies, I went to Ford's Theater, where he was shot, and the house across the street, where he died. I stared at pictures of him for long minutes at a time. There was nothing about his life I did not find moving, and significant. And I began to depend on his presence. In my life as a visitor, Abraham Lincoln became a constant.

One day, standing on the top step leading to the reflecting pool, I heard this conversation from a group of boys in private-school jackets and ties:

"Which one is that?" He pointed.

"Lincoln I think. You taking a picture?"

"No, man. I only took Jefferson because Forrest Gump went there." And they moved on.

I have taken 10 or 12 photos of strangers who wanted a picture to take home, of themselves next to Lincoln. I would look in the lens and they would be standing there, those overhanging marble-booted toes high above them. They wouldn't do anything, not even smile, just stand there.

NOT WANTING TO BEcome jaded, I didn't always go up into the memorial itself. Sometimes I only walked past, looked to see who was around, nodded at the statue, and went on. About once a month, however, I allowed myself the pleasure. I devised a ceremony. I was strict. I did it the same way every time.

First I read the plaque at the foot of the steps, explaining that of the 38 columns in the memorial, 36 symbolize the 36 states that were a part of the Union during Lincoln's Presidency, all of which are named on the frieze above the columns. And then I would go up the steps, reading the names of the states, noting that states from both the North and South are on the front facade: Massachusetts, Virginia, New York, Georgia.

Henry Bacon's design was an American version of a Greek Doric temple turned sideways, so that the long side became the front facade. The inner room, therefore, is comparatively shallow, and so when you walk inside the statue looks even bigger than it actually is, it's that close and in your face. Once I got past the columns, I stopped.

For the most part, visits to graves or memorial sites are a disappointment. You expect something to be there, to give you a sign, that all the marble and greenskeeping and landscaping mean something; that some version of the dead person is still around. And mostly nothing is there except trees, grass, the stone. In the Lincoln Memorial, however, I could swear some kind of magic has been accomplished. Henry Bacon's method of working was said to have been one of "ceaseless meditation." In the memorial, the presence of Lincoln seems to be all over the place.

I took my time looking up. He's up there, 11 feet of pedestal, 19 of statue. I concentrated first on his hands, the long fingers of the right one articulately, even delicately tensed as if about to make a gesture; the left one clenched in a loose, determined fist. After the hands I took in the huge booted feet and long legs, the broad shoulders and then finally — holding off, to extend the moment — I made my way to his magnificent face, those eyes. He is looking slightly down but mostly out, as if absorbed in his own thoughts yet knowing he must not sink too far or grow too introspective; there is a country to think of, and all those dead young men.

Beyond the top of his head, the inscription carved in the marble panel always fairly took my breath away: "In this temple/ as in the hearts of the people/ for whom he saved the Union/ the memory of Abraham Lincoln/ is enshrined forever." A newspaperman wrote those words, one Royal Cortissoz, then arts editor of the New York Herald Tribune. I would move from one side of the statue to another, taking it in from all angles. Aided by carefully orchestrated artificial lighting, sunlight falls softly through skylights in the ceiling, and bounces off the reflecting pool and on a clear day fills the memorial.

On either side of the statue are the limestone tablets on which are carved, on one side, the amazing Gettysburg Address and on the other, the even more moving and eloquent Second Inaugural Address. I made a point to read them, word by word, every time I went.

Hired to teach classes in the personal essay, I suggested to my students that when feeling confused about the form, they take a walk to the memorial and read those speeches. There they would find out the difference between certainty and smugness, between modesty and ambivalence.

I read those speeches many times. And every time I did, I felt moved and grounded again, as an American and as a writer. And afterward I would go down the steps feeling nourished and clean. ■

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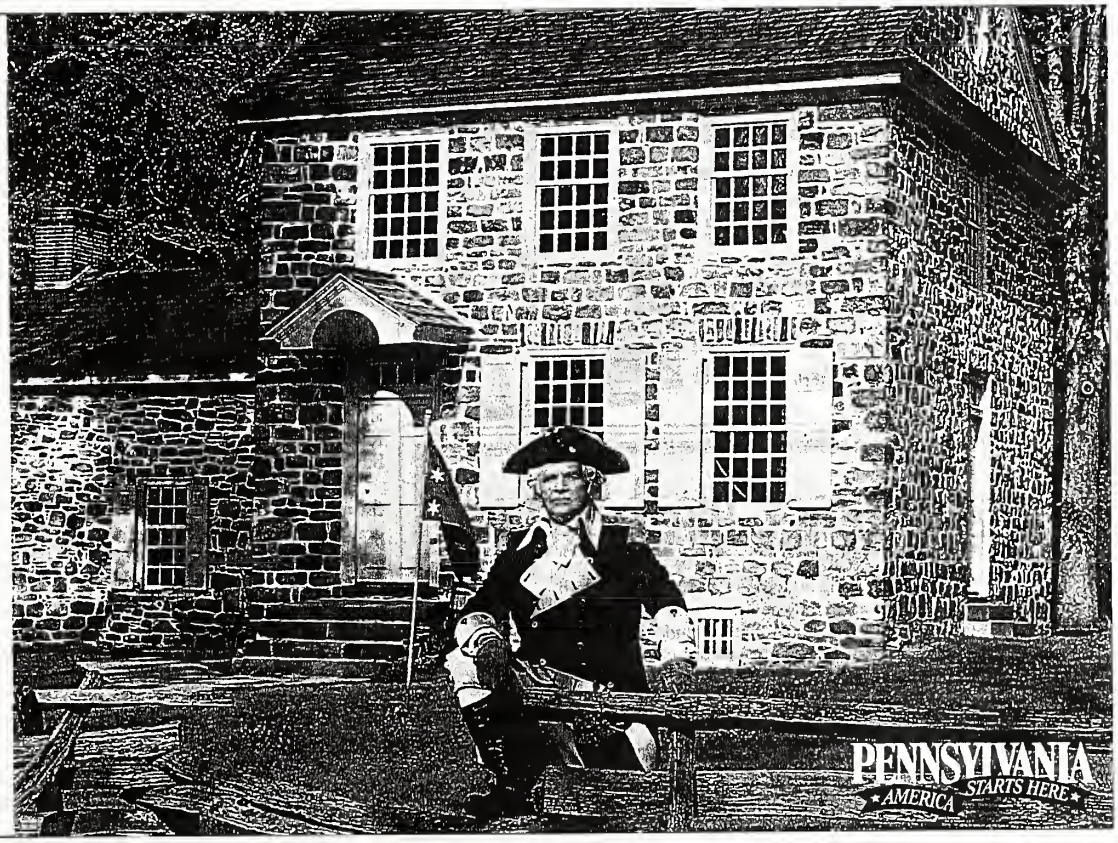

National Park Service
U.S. Department of the Interior

Lincoln Memorial
Washington D.C.

A Memorial to a Great American

Statue designed by Daniel Chester French

The Lincoln Memorial is a tribute to President Abraham Lincoln and the nation he fought to preserve during the Civil War (1861-1865).

The Lincoln Memorial was built to resemble a Greek temple. It has 36 Doric columns, one for each state at the time of Lincoln's death. A sculpture by Daniel Chester French of a seated Lincoln is in the center of the memorial chamber.

Inscribed on the south wall of the monument is the Gettysburg Address. Above it is a mural painted by Jules Guerin depicting the angel of truth freeing a slave. Guerin also painted the unity of North and South mural on the north wall. Etched into the north wall below the mural is Lincoln's second inaugural speech.

National Park Service
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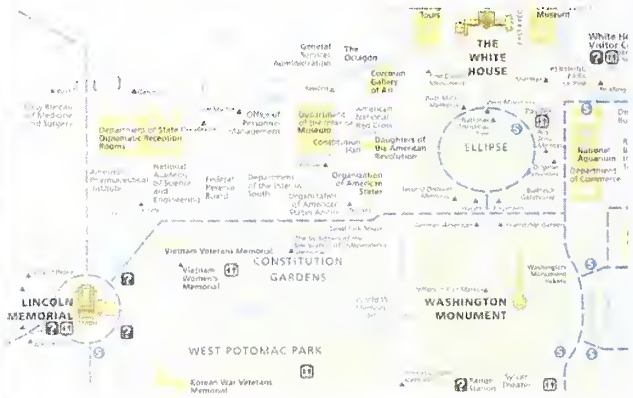
Lincoln Memorial
Washington D.C.

A Memorial to a Great American



Operating Hours & Seasons
Park Rangers are present on the site each day except December 25.

Getting There

Plane

Three major airports link Washington, D.C. with the rest of the country and the world. Ronald Reagan National Airport, Dulles Airport, and Baltimore-Washington Airport all have limosine, cab, or Metro services available that will connect with the National Mall

Car

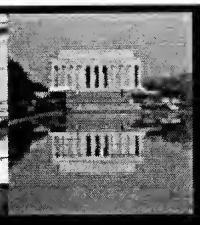
Interstates 66 and 395 provide access to the Mall from the south. Interstate 495, New York Avenue, Rock Creek Parkway, George Washington Memorial Parkway, provide access from the North. Interstate 66, Route 50 and 29 provide access from the West. Routes 50, 1, and 4 provide access from the East.

Public Transportation

There are several metro train routes from the suburban areas surrounding the city. The Foggy Bottom metro station is the closest stop to the Lincoln memorial which is located due north of the memorial on the corner of 23rd and I streets.

Getting Around

Tourmobile Sightseeing offers daily narrated shuttle tours to 18 major sites on the National Mall and in Arlington National Cemetery. One ticket allows unlimited free reboarding throughout the day. You will find boarding locations throughout the National Mall, at the major monuments and memorials, and at the Arlington National Cemetery Visitor Center.



Lincoln Memorial

- Design
- Construction
- Dedication
- Inscriptions

Lincoln: The Man

Symbol of Democracy

Home Page

Hours:
Open Daily
8 a.m. to midnight
Closed: Dec. 25
Location:
23rd Street, NW
Metro:
Foggy Bottom
Facilities:
Exhibits, Bookstore, Restrooms, Concessions
Park Information:
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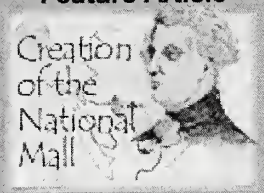
Team

Feature Article



LINCOLN: THE MEMORIAL

What exactly does the memorial stand for? What does it symbolize? The Lincoln Memorial symbolizes many things to many different people. At it's most basic level the Lincoln Memorial symbolizes the idea of Freedom. But how, and in what ways does the memorial symbolize "Freedom?" First and foremost, in it's debt to classical architecture. Modeled after the Parthenon in Athens, the Lincoln Memorial aspires to remind us of the tremendous accomplishments of the ancient Greeks, the first modern culture to practice a form of democratic government. In addition, for many Americans it serves as a national Civil War memorial, recalling the unspeakable bloodshed that laid waste vast stretches of fertile land, destroyed towns and cities, and devastated an entire generation. The story of the survival of a democratic form of government through bloody civil war, and it's phoenix-like rebirth promising even greater participation in the governmental process, is what makes the Lincoln Memorial such a proud symbol of American Democracy. As a powerful symbol of Freedom the Lincoln Memorial continues to serve as a light to the rest of the world.

Last Updated: July 11, 2002
http://www.nps.gov/linc/memorial/memorial.htm
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LINCOLN MEMORIAL

DESIGN

The Vision

In 1914, ground was broken in West Potomac Park for a new memorial to the nation's 16th president, Abraham Lincoln. The individuals selected to design the memorial were architect Henry Bacon, sculptor Daniel Chester French and artist Jules Guerin. Each had their own ideas of how best to memorialize the man known as the "Great Emancipator" and the "Man who saved the Union." Their contributions helped build the memorial visited by millions each year. But, what exactly did they create? Did they build a memorial celebrating emancipation and social justice? Was their design one that celebrates the successful conclusion to the American Civil War and the reunification of a once divided nation? Or did Bacon, French and Guerin build a temple of Democracy? The answers to these questions can be found within the walls of the memorial they created.

The Design

When visitors approach the memorial dedicated to Abraham Lincoln, many are taken aback by its majestic temple-like appearance. The individual responsible for this design was architect, Henry Bacon. Bacon, who had spent several years of study in Europe, had grown very fond of architecture found in ancient Greece. Bacon had decided to incorporate that same style of architecture within his design of the Lincoln Memorial. Bacon chose to model the memorial after the temple in Greece known as the Parthenon. But why would Bacon choose such a design? Bacon felt that a memorial to a man who struggled and fought to defend and protect democracy, should be modeled after a structure found in the birthplace of democracy. One of the features found on both the Greek temple and Bacon's memorial design is the use of a colonnade that surrounds the exterior of both structures. Bacon discovered in his design that he had included a total of thirty-six columns around the exterior of the memorial. He remembered that at the time of Lincoln's death, there were thirty-six states in the newly reunited Union. The architect decided to place the names of those states above the columns. Bacon, upon completion of the exterior design, would begin work on the interior portions of the memorial.

The interior of the Lincoln Memorial featured a three-chamber design. The central chamber would contain the statue of the president, while the two flanking chambers housed speeches given by Lincoln during his presidency. But which speeches should be inscribed on the walls of the memorial? It was felt that the two speeches should reflect Lincoln's character as well as celebrate his accomplishments during his presidency. The two speeches selected were the Gettysburg Address and the Second Inaugural Address.

The Speeches

Lincoln delivered the Gettysburg Address, one of the most well known speeches from American history, on November 19, 1863 at the dedication of the Soldiers' National Cemetery. This address was selected not just because of its fame, but because it displays the president's strength and determination to see a successful conclusion to the American Civil War. But, that successful conclusion does not only mean reuniting the nation, but finishing what our founding fathers started, making this a nation where, "…all men are created equal."

Selected for the north chamber of the memorial was Lincoln's March 4, 1865 Second Inaugural Address. The speech, given one month before the conclusion of the Civil War, creates the policy for reuniting the divided states. The reelected president firmly believed that the northern states should welcome their

southern sisters and brothers back into the Union with open arms. But the feeling among most northerners at the end of the Civil War was that of anger and hatred toward the South. This anger was spurred by hundreds of thousands of Union dead lost in the war. Northerners wanted to punish the South for having left the Union. They espoused retribution, not forgiveness. Lincoln's willingness to show compassion to the southern people, "...with malice towards none; charity for all," helped quell the growing hostile feelings among northerners.

The Murals

The speeches placed in the two chambers were accompanied by the work of artist, Jules Guerin. Guerin had painted two large murals to be placed above each of the selected speeches. The mural placed above the Gettysburg Address depicts the "Angel of Truth" flanked on either side by slaves who are being freed. The mural celebrates the emancipation of the slaves as well as the start of a movement towards social justice. The mural placed above the Second Inaugural Address carries the theme of reunification. Guerin once again utilizes the "Angel of Truth," flanked on either side by representatives from both north and south who are being reunited. Both Guerin and Bacon celebrate in their work Lincoln's two greatest accomplishments as president as well as his two unique character traits including strength and compassion. But nowhere is his character better depicted than in the statue created by sculptor Daniel Chester French.

The Statue

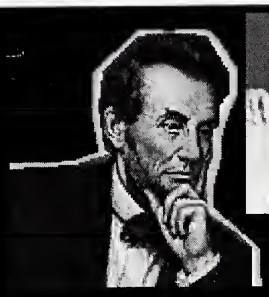
French spent many years painstakingly researching Abraham Lincoln and studying photographs of the president. He researched his character and personality. French decided that truly the most unique qualities found in the sixteenth president were his strength combined with his compassionate nature. An example of which can be found in a letter that he wrote during the Civil War to a mother in Boston, Massachusetts,

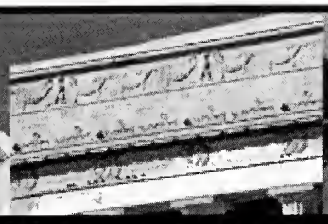
> Executive Mansion, November 21, 1864
>
> Dear Madam:
> I have been shown in the files of the War Department a statement of the Adjutant-General of Massachusetts that you are the mother of five sons who have died gloriously on the field of battle. I feel how weak and fruitless this must be any words of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering to you the consolation that may be found in the thanks of the Republic they died to save. I pray that our heavenly father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.
>
> Yours very sincerely and respectfully,
> Abraham Lincoln

Lincoln during his presidency was forced to endure these hardships as well as difficulties in his own family; the Lincolns lost a son to illness. The president was able, through his strength, to overcome these obstacles and successfully seek out an end to the Civil War. But in what way did French portray these characteristics in his statue? French depicted the president as a worn but strong individual who had endured these many hardships. He positioned Lincoln's hands in a manner that would display his two unique qualities. One of the president's hands is clenched, representing his strength and determination to see the war to a successful conclusion. The other hand is an open, much more relaxed hand representing his compassionate warm nature. These qualities French included in his work help visitors truly remember Lincoln's personality.

Temple of American Democracy

So what did the designers, Bacon, French and Guerin, actually build? The designers built a memorial to the sixteenth president but the memorial has come to mean something much more than a place to remember Abraham Lincoln. For example, what qualities do Americans strive to find in leaders? Do they want to have a leader who will not be willing to stand up for what they believe in? Or a leader who can be compassionate at a time when that idea is not very popular? The qualities of strength combined with compassion, qualities that Lincoln demonstrated throughout his life, are those that are most sought after. Americans also cherish democratic government - a government that Lincoln fought so hard to protect and one in which he ultimately sacrificed his own life to save. The democracy that Lincoln saved would bring about a conclusion to the institution of slavery and a new movement towards social justice for all Americans. The memorial created by Bacon, French and Guerin, celebrates all of these qualities and ideas that make this nation and president great. The designers of the Lincoln Memorial built a Temple of American Democracy.

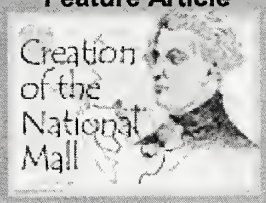




Lincoln Memorial

Hours:
Open Daily
8 a.m. to midnight
Closed: Dec. 25
Location:
23rd Street, NW
Metro:
Foggy Bottom
Facilities:
Exhibits, Bookstore, Restrooms, Concessions
Park Information:
202.426.6841

Feature Article



SYMBOL OF DEMOCRACY

What makes the Lincoln Memorial so unique? The fact that it looks as much to the future as it does to the past. One of the interesting things about monuments and memorials is that they often say more about the generation that built them as they do about the person or period they were originally intended to commemorate. Nowhere is this more evident than in the case of the Lincoln Memorial. The Lincoln Memorial really says much more about this nation in the wake of the Civil War. The generation that designed the Lincoln Memorial essentially constructed a highly idealized, colossal white-marble memorial to American Democracy. The period between 1865-1909 was a period marked as a time of incredible technological advances, rapid industrial growth, and imperialistic expansionism; of enflamed patriotism during and after the Spanish-American War; and a continuance of Jim Crow laws, the exploitation of the working class, and Tammany Hall-style politics. Perhaps it should come as little surprise that the predominately white, classically minded and university educated, upper-middle class generation of architects and engineers that built the Lincoln Memorial would stress the theme of National Unity over that of Social Justice. Completed in the wake of the First World War, the Lincoln Memorial was seen by it's designers chiefly as a victorious symbol of American Democracy over the dark forces threatening the world at the beginning of the twentieth century, whether they be in the form of saber-rattling autocratic monarchs or fledgling bolshevism. It would be left to future generations of Americans to restore balance to the twin themes of National Unity and Social Justice. It seems fair to suggest that another thing that makes the Lincoln Memorial unique is its power to continue to evolve as a symbol.

Last Updated: July 11, 2002
http://www.nps.gov/linc/symbol/symbol.htm
Technical Problems: NACC survey lodge webmaster@nps.gov

LINCOLN MEMORIAL

MARIAN ANDERSON

The 1939, Easter Sunday, Marian Anderson Concert was in many ways the tactical beginning of the modern civil rights movement. It was a peacefully staged protest concert, and the first major attempt to bring balance to the themes of Social Justice and National Unity. Unmistakably, the concert was also a celebration of American Democracy in the face of the rise of the European totalitarian dictatorships. Of all the monuments and memorials in the nation's capital, the Lincoln Memorial is the one memorial where history has repeatedly been made.

If the 1922 Memorial Day dedication ceremonies for the Lincoln Memorial had vividly demonstrated anything, it was the fact that the country still had a long way to go towards achieving true national unity. The last minute inclusion of Dr. Robert Moton, had clearly demonstrated the reluctance of the Lincoln Memorial commission to see the new memorial as anything other than a memorial devoted to the theme of National Unity. The fact that, on the day of the dedication itself, Dr. Moton addressed a large portion of his audience sitting confined to a "Colored Only" seating area was proof positive to anyone with unprejudiced eyes that the nation was united only in name. For those who dared doubt the existence of such a divide, it would be undeniably confirmed three years later when the Ku Klux Klan marched up the National Mall. White supremacists parading through the streets of the nation's capital tended to belie any true sense of national unity. In the spring of 1939, however, an event would take place at the Lincoln Memorial that would forever transform the way the nation views the Lincoln Memorial and perhaps itself. Marian Anderson, a 37 year old, African-American opera singer of international renown, had been denied the use of Constitution Hall owned by the Daughters of the American Revolution (DAR) exclusively on the basis of the color of her skin. Arrangements were hastily worked out between the Secretary of the Department of the Interior, Harold Ickes, and Walter White, Chairman of the NAACP, for Ms. Anderson to perform an outdoor concert at the Lincoln Memorial. At 5:00 PM, on April 9, 1939, Easter Sunday, a reticent Marian Anderson stepped before a battery of radio and loudspeaker microphones and an integrated assemblage of more than 75,000 to open her concert with a heart-rending version of "America."

The message could not have been more clear and unmistakable, backed by the power and prestige of the federal government and provided with the ultimate symbolic backdrop; blatant forms of public discrimination would no longer be tolerated in a nation dedicated upon the proposition that all men are created equal. According to historian Scott A. Sandage, "In one bold stroke, the Easter concert swept away the shrine's official dedication to the 'savior of the union' and made it a stronghold of racial justice." In other words, the first big step had been taken in remedying the balance between the themes of National Unity and Social Justice. The Lincoln Memorial was no longer a place to visit just to think about the past; about the horrible cost of our Civil War or the memory of our nation's first assassinated president. The memorial had been transformed and given new meaning; it had become a special forum to address the problems and issues that divide us today. The Lincoln Memorial had begun the process of evolving into a unique place that focused equally on the past and present, if not the future

Lincoln Memorial
Washington, DC

Exterior Dimensions

Height of columns in colonnade: 44 ft. (13.41 meters)
Diameter of columns: 7 ft. 5 in. (2.26 meters) at base
Length of colonnade: 188 ft. (57.30 meters)
Width of colonnade: 118 ft. (35.97 meters)
Height of building: 99 ft. (30.18 meters) above grade, 80 ft. (24.38 meters) above foundation

Interior Dimensions

Central chamber: 60 by 74 ft. (18.29 by 22.56 meters)
Side chambers: 63 by 38 ft. (19.20 by 11.58 meters)
Height of interior columns: 50 ft. (15.24 meters)
Diameter of interior columns: 5 ft. 6 in. (1.68 meters 168 centimeters)

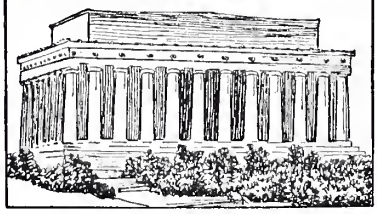
Materials, Exterior

Walls and exterior columns: Colorado Yule marble
Tripods: Pink Tennessee marble

Materials, Interior

Walls and columns: Indiana limestone
Ceiling: Alabama marble saturated with paraffin for translucency
Floor and wall base: Pink Tennessee marble
Pedestal and platform for statue: Tennessee marble
Statue: White Georgia marble

LINCOLN MEMORIAL in WASHINGTON



THE memorial to Abraham Lincoln in the National Capital is composed of four features—a statue of the man, a memorial of his Gettysburg address, a memorial of his second inaugural address and a symbol of the Union of the United States—the four things which the martyred President held were his paramount objects.

From the memorial to the west reaches a bridge, linking the nation's tribute to its Civil war President with the home of Gen. Robert E. Lee, military leader of the Confederacy. General Lee's home, Arlington, now is Arlington National cemetery, where rest the dead of the Revolutionary war, the Mexican war, the bodies of men who fought with the armies of the blue and gray, the Spanish-American war and the World war.

The bridge, spanning the Potomac river, natural and historic barrier between the North and South, links, more than in symbol, the two sections of the United States.

Henry Bacon, who died in 1924, was the architect who designed the Lincoln memorial and who said it should contain the four features. Daniel Chester French, famed American sculptor, produced the statue. This represents Lincoln as the great war President, the man who brought the nation through its titanic

Our Beloved Patriot

Statue of Abraham Lincoln in the Lincoln Memorial Building.

struggle. The two decorations, representing Emancipation and Reunion, are by Jules Guerin.

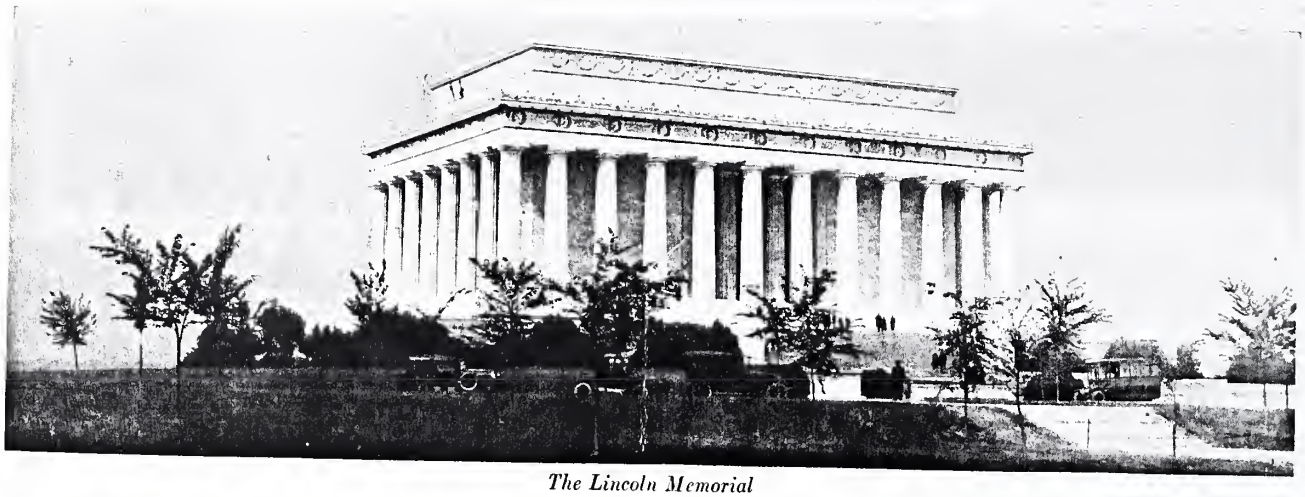
Above and behind the massive head of Lincoln is inscribed in the wall:

IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER

The Gettysburg address and the second inaugural speech occupy the north and south walls with the decorations. Simplicity is the keynote of the memorial.

To the east front of the Lincoln memorial is the 2,000 feet long reflecting basin in which are to be seen reflections of both the Washington monument and the memorial. The basin is bordered by trees and walks and, with the memorial is one of the world's most impressive sights.

Arlington Memorial bridge follows in simple dignity the idea of the memorial; linking the monument of one great leader to the lost home of the leader of a lost cause. At the foot of the slope of Arlington, the roadway from the bridge ends and, ultimately, there will be roads and walks radiating from the classic road ending to the Arlington Manor house, to the Tomb of the Unknown and to other points in the cemetery.



The Lincoln Memorial

A Tour of the Lincoln Memorial, the Washington Monument and the Bureau of Engraving

WHEN you stand at the feet of the colossal statue of Abraham Lincoln in the Lincoln Memorial, you stand in a holy of holies of American patriotism and also in the most perfect Grecian temple in the world today. No other temple matches the majesty of its proportions, the grandeur of its massive columns, the perfection of every detail and the ideal beauty of its setting. It stands by the banks of the broad Potomac and in front of the Mirror Pool, which reflects both the Lincoln Memorial and the Washington Monument.

The Taj Mahal of India, the Pyramids of Egypt, the Lincoln Memorial and the Washington Monument—four superlative monuments known and admired throughout civilization — and two of them within a few hundred yards of each other in Washington.

You do not begin to realize the enormous size of the Lincoln Memorial, designed by Henry Bacon, until you mount the broad flight of steps up to the columned portico which surrounds the entire structure. And you do not realize the colossal size of the Lincoln Statue sculptured by Daniel Chester French, until you mount the base and see that a six-foot man could hardly reach to Lincoln's knee. The statue is in a chamber 60 by 70 feet, with a roof of translucent stone 60 feet above.

In the south hall the Gettysburg Address is inscribed on the wall and surrounded by three mural paintings by Jules Guernin. The central painting shows the Angel of Truth bestowing freedom upon the slaves; the one on the left is the figure of Justice, holding a sword and the scroll of the law; the one on the right symbolizes Immortality, attended by Faith, Hope and Charity.

Statue of Lincoln in the Lincoln Memorial

In the north hall the Second Inaugural Address is inscribed on the wall, above which is a mural painting of Unity, joining the hands of the North and South and surrounded by figures representing Painting, Sculpture, Architecture, Music, Literature, Philosophy and Chemistry. On the left is a painting of Fraternity embracing the Father, the Mother and the Child, typifying the Family. On the right is the figure of Charity giving the water of life to the maimed and the blind, and caring for the fatherless. These also are by Guerin.

The thirty-six huge columns of the colonnade extending around the entire structure are the largest of their kind and are symbolical of the Union, representing the thirty-six States in the Union at the time of Lincoln's death. On the wall above the colonnade are inscribed the names of the forty-eight States which now compose the Union. The columns are each 7 feet 4 inches in diameter at the base and 44 feet high; the colonnade is 188 feet long and 118 feet wide.

Aside from the beauty of the Memorial itself, you will enjoy the ex-

Lincoln Memorial

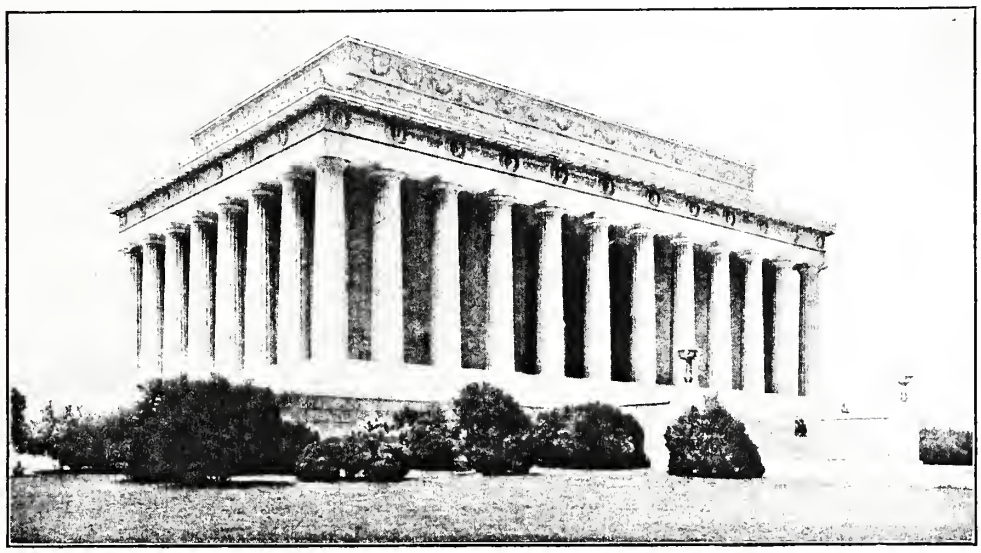
Situated on the Mall, opposite Washington Monument. Open from 9:00 A.M. to 6:00 P.M. week-days and holidays; 12:00 noon to 6:00 P.M. Sundays

THE memorial to Abraham Lincoln, like that to George Washington, did not come into being until the generation had passed that knew the man. On May 30, 1922, William Howard Taft, on behalf of the Senate Park Commission, formally presented the nation with the Lincoln Memorial, erected through public subscription by the people of the nation to a man who was born in a cabin, became the President of the United States and the savior of the nation.

The Lincoln Memorial is regarded by many people as the outstanding attraction in Washington. It is a rectangular structure of white marble with a colonnade of thirty-six Doric columns, one for each state existing at the time of Lincoln's death. Within the central hall is a colossal figure of the martyr-President—the work of Chester French Lord. On opposite walls, and separated from the central hall by a row of four Ionic columns, are two memorial tablets, one containing Lincoln's Gettysburg address, the other his second inaugural address. Above the tablets are two large mural paintings, "Emancipation" and "Reunion," by Jules Guerin.

The Lincoln Memorial stands in a most fitting setting at the western end of the Mall, on the axis of the Washington Monument and the Capitol. It has an impressive approach of broad steps and wide terraces that lend it an air of solitary and dignified grandeur typical of the man whose memory it perpetuates.

The Lincoln Memorial is conceded to be the finest monument ever erected to the memory of a man, and many people have pronounced it the most beautiful building erected anywhere since the beginning of the Christian era.



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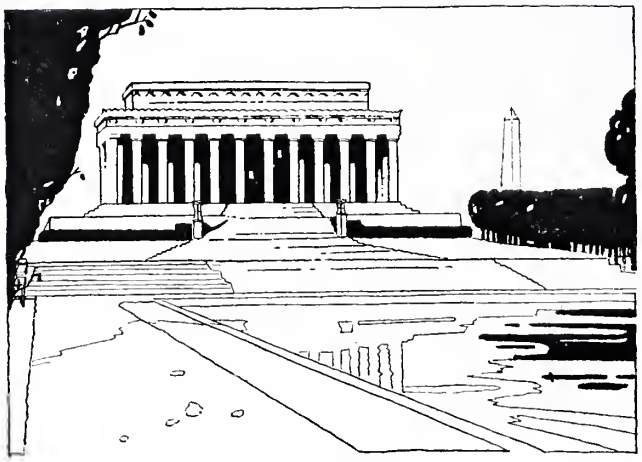
THE MAJESTIC LINCOLN MEMORIAL



LINCOLN MEMORIAL

THE LINCOLN MEMORIAL, designed by Henry Bacon, architect, and modeled after a classic Greek Temple, is situated on an eminence in Potomac Park, Washington, D. C., on the banks of the Potomac River. It is a monumental marble structure and a worthy and fitting memorial to Abraham Lincoln. A statue of Lincoln, by Daniel French, is in the center of the memorial while smaller halls at each side of the central space contain the Second Inaugural and Gettysburg addresses. Surrounding the walls is a colonnade of 36 columns for each of the 36 states in the Union at the time of Lincoln's death.

WONDERS OF AMERICA

By T. T. MAXEY

©, Western Newspaper Union.

THE LINCOLN MEMORIAL

THOSE who have visited foreign lands say that no other similar structure compares favorably, in either size, beauty or location, with the great, simple and admirably-situated monument erected by the people of America, in the capital of the nation, as a fitting tribute to the memory of the kindness and the greatness of our Lincoln.

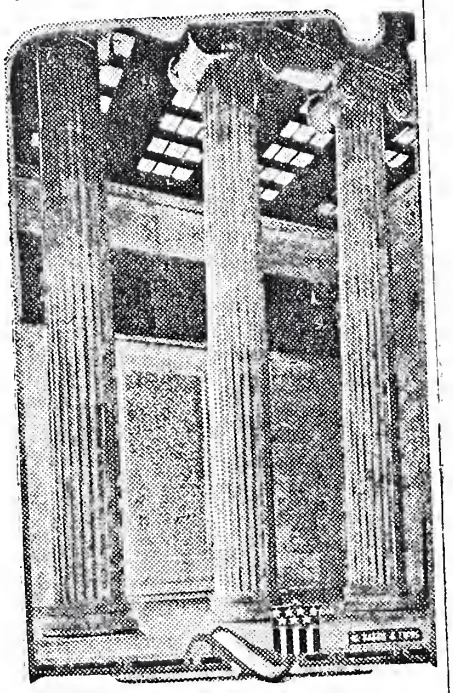
Near the White House and the Washington Monument, and between the Capitol building and the National cemetery, this memorial is destined to become one of the most-visited of all the public buildings of the world.

The building is 202 feet long, 132 feet wide and surrounded by a row of marble columns, several feet in diameter at the base and 44 feet high.

In the center of the interior is a colossal statue of Lincoln, in a seated position. Including the base, it is 30 feet high. It weighs 175 tons. It took twenty marble cutters eighteen months to carve this statue.

In each of the side walls are set monumental bronze tablets—one of Lincoln's famous Gettysburg address, the other of his masterful second inaugural address, while between these and the statue is a row of 36 columns, representing the states which existed when Lincoln died; on the walls above are 48 memorial wreaths, supported by eagles, representative of the states of today. At either end is a massive painting—12 feet high and 60 feet long.

Massive in Design



This view of the interior of the Lincoln memorial gives some idea of the massiveness of this white stone monument to the great emancipator. The Gettysburg address is on the far wall, in the background. On the opposite wall (impossible to show in the same picture) is carved the inaugural address.

A DAILY HISTORY READING

By ANNE BYRON

"IN this temple, as in the hearts of the people for whom he saved the Union, the memory of Abraham Lincoln is enshrined forever." That is the inscription behind the massive marble-seated figure of Abraham Lincoln which greets the visitor to the beautiful monumental tribute which the people of America have erected so that the memory of the great man will be ever fresh in the minds and hearts of their children.

Cost $3,000,000

The memorial is in West Potomac park, Washington, D. C., and was erected by the authority of congress and dedicated on May 30, 1922, at a cost of $3,000,000.

The building is constructed of marble, granite, limestone, brick and concrete, which materials have been taken from various sources within the limits of our own United States. The height of the building from the top of the foundations to the top of attic is 79 feet 10 inches and is 201 feet 10 inches long by 132 feet wide on the outside course.

Famous Statue

Aside from the building itself and the two mural panel decorations, the notable feature of the memorial is the statue of Lincoln, which was executed by Daniel Chester French in white marble. It is a seated figure upon an oblong pedestal about 10 feet high and 17 feet from front to back by 16 feet wide. The statue itself is some 20 feet high and is a picture of the Lincoln, who, harassed by toils of war between the beloved people entrusted to his care, smoothed out their difficulties, but brought furrows of deep thoughtfulness to his own brow.

BL

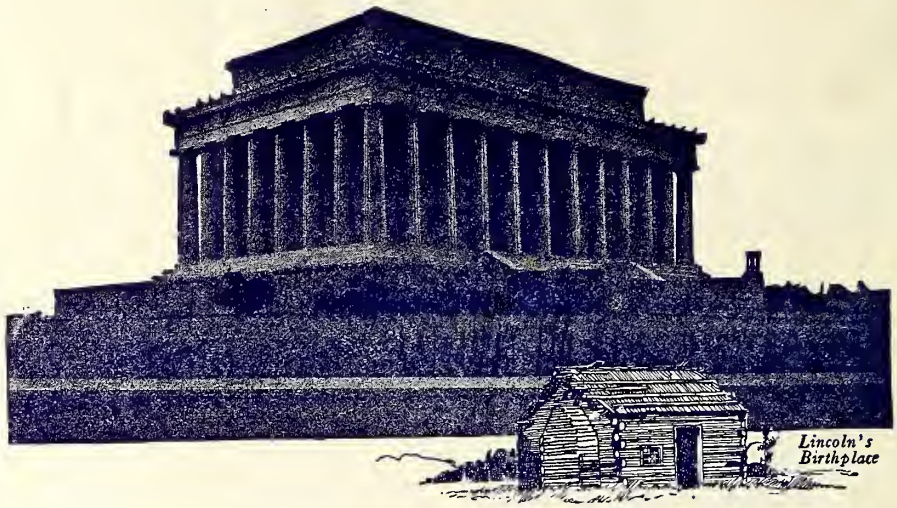
A gaunt, lonely, tragic figure was Abraham Lincoln; endowed with wisdom and a clarity of vision possessed by few men. His humility was greatness; his rugged homeliness beauty of mind and heart.

You must visit the city of Washington where the things that tried Lincoln's soul took place. Old Ford's Theatre, where the assassin's bullet cut short his life of sorrow, is still standing; the house across the street where Lincoln was carried before his life expired, is still there. You must see the old Marshall House across the Potomac in Alexandria, Va., where the first flag of the Confederacy was flown and was seen by Lincoln from the Capitol; where Col. Ellsworth of the New York Zouaves, to relieve the President's mind, gave his life in removing the flag.

You must come and experience the chambered silence of the new Lincoln Memorial—a magnificent marble templed shrine. As you halt reverently before it, and gaze upon its beauty, you will pay silent homage to the great Lincoln, the saviour of his country.

The city of Washington is the most magnificent capital in the world. Every American must see it to fully appreciate the value of his citizenship—to understand what this republic cost in blood and treasure.

Whether your journey takes you west or brings you east, a convenient means of seeing the Capital City is provided by the liberal stop-over privileges of the Baltimore & Ohio Railroad, which passes through Washington, between **New York, Chicago and St. Louis.**



The Memorial to the Saviour of the Union in

WASHINGTON

A comprehensive and illustrated "Guide to Washington" has just been issued by the Baltimore & Ohio Railroad. It is interesting as well as instructive and helpful in seeing Washington and well worth preserving. A copy of it will be mailed to you free upon receipt of the coupon below.

W. B. CALLOWAY, Passenger Traffic Manager
The Baltimore & Ohio Railroad, Baltimore, Md.
Without obligation on my part, please mail me a copy of the 32-page "Guide to Washington" issued by your Company.

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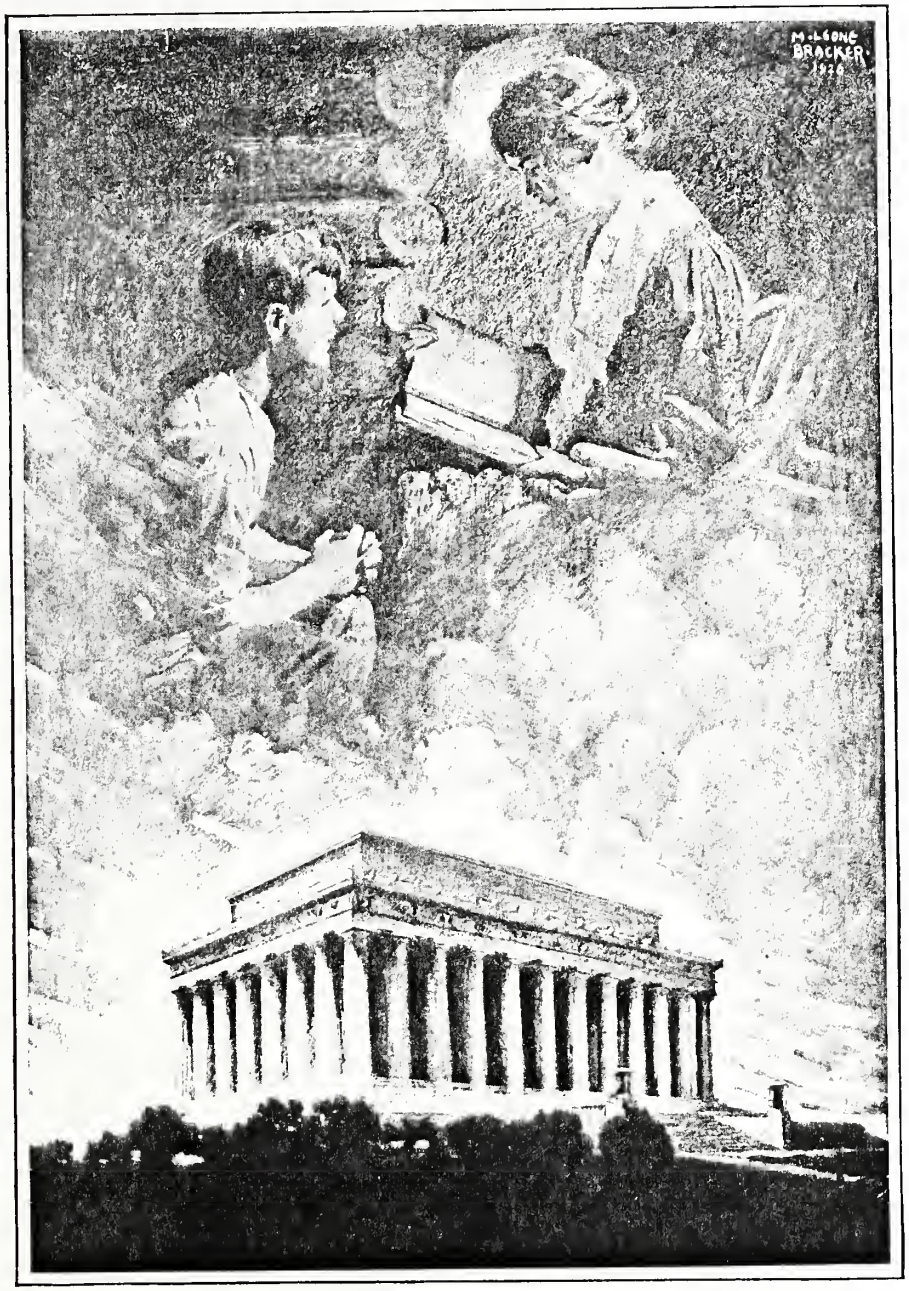


All that I am
I owe to my mother.
—Abraham Lincoln

ETERNAL INSPIRATION TO THE YOUTH OF AMERICA

When you have stood in the Lincoln Memorial at the feet of the heroic statue of the great Emancipator Abraham Lincoln -:- inspired by memories of the lad whose will to rise carried him from lowly boyhood to the highest rank his country could grant.

When you have bowed before the Tomb of the Unknown Soldier -:- when you have marveled at the mighty golden dome of the Capitol -:- when you have visited Mt. Vernon, the home of the Father of Our Country -:- when scenes renowned in history are a reality -:- then you will feel the spirit that is America.

A visit to Washington is unforgettable -:- educational -:- an inspiration to patriotism. And, that you may plan before you go -:- that you may be prepared to fill every hour of your stay with interest, the Baltimore & Ohio Railroad has prepared an Album of Washington Views. May we send you a copy?

This Album will be sent upon request, by the

BALTIMORE & OHIO

The only route between New York and Chicago or St. Louis passing directly through Washington.

© 1926

Now Let Me Tell You

You Reach For Your Hat At This Shrine

By Johnny Jones

EVER since I returned from Washington it seems those who give this column a little attention asked me why I did not write about the Lincoln Memorial.

The truth of the matter is I was afraid to write about it, reluctant to try to put my feelings on paper. Many people, however, have told me on returning how they felt, so it seems easier now to really try to tell how an individual re-acts to this memorial.

Jones

Everybody has seen lovely pictures of the memorial that stands at 23rd St. You have seen them in color, on cards, in the movies and in advertisements and in practically all mediums of spreading information, but no picture ever did this memorial justice.

It is placed just right. It is just high enough. It is spotless and stands out beautifully. There are two reflecting pools, 2300 feet long. The Memorial Bridge is nearby. You count 36 columns very large and graceful, one for each state that made up the Union in the time of Abraham Lincoln.

THE climb up the steps gives you a feeling like you have on entering a church for some outstanding religious service.

Suddenly you are confronted by that colossal statue of Abraham Lincoln, the one by Daniel Chester French. If ever stone speaks out loud, this hunk of stone carved by the hand of French, does. Again you reach for your hat as you do many times in Washington. This time more quickly. Most people uncover and they themselves cannot tell you why. You have an indescribable feeling of the spiritual.

If you are of the imaginative sort at all, your imagination is given full play. Soft and quiet is the lighting, at night, a thing divine. It was the late Billy Ireland who said "At night you go up there by yourself and you will be alone with Abraham Lincoln." The place closes at 9 p. m. and it was yet a bit light but you feel that way about it.

I thought I actually heard in the afternoon, the ax of Lincoln splitting rails. I looked at the walls upon which are carved the Gettysburg speech and his second inaugural address, the murals of Jules Gucrin showing bits from his life. You look up, everybody has to look up at this statue both in reality and symbolically. You almost hear his quiet voice and recall the actual manuscript of that speech on blue ruled paper that you saw in the library of Congress; words that jumped from a little piece of paper to imperishable stone. There it is—cold, but with a certain kind of inexplicable warmth. I have read a countless number of inscriptions. Not like reading this by any means. Most people read it softly and you can see their lips moving and the lips of school children who, as their fathers and mothers have done, learned it by heart.

MY observation was that you look at the statue time and time again. You just don't look and hurry away. You note the familiar wart on his face, the way his hands rest on the symbolical stone chair, his boots, the tie and the draped cloth of stone, yet almost cloth you could touch. The people start to leave and you follow. When you raise your head you notice that there away off with the point just in the reflecting pool is the Washington Monument, another great.

You turn back as many do and take a last look. The man back of you is looking at the great shaft pensively and it seems to me as if he had just heard of some calamity and is beseeching God to aid this nation. He was a man, I thought, who had nothing; just a "GI Joe," you would call him today.

The Abraham Lincoln Memorial does things to you. It truly makes you an American. You want to rush right back up on Capitol Hill into the House of Representatives and Senate and start shouting: "There was a Washington, there was a Thomas Jefferson, there was an Abraham Lincoln. Look out your windows and take a good look. There stand their monuments. Why don't you try to earn one?"

You go back to your hotel and finally settle down to the fact that the precepts of these men and the words they uttered for posterity, including you and me, are so sound they will make everything come out all right. For my reading that night, instead of mystery story, I chose "Maxims of Washington" and "The Gettysburg Speech."

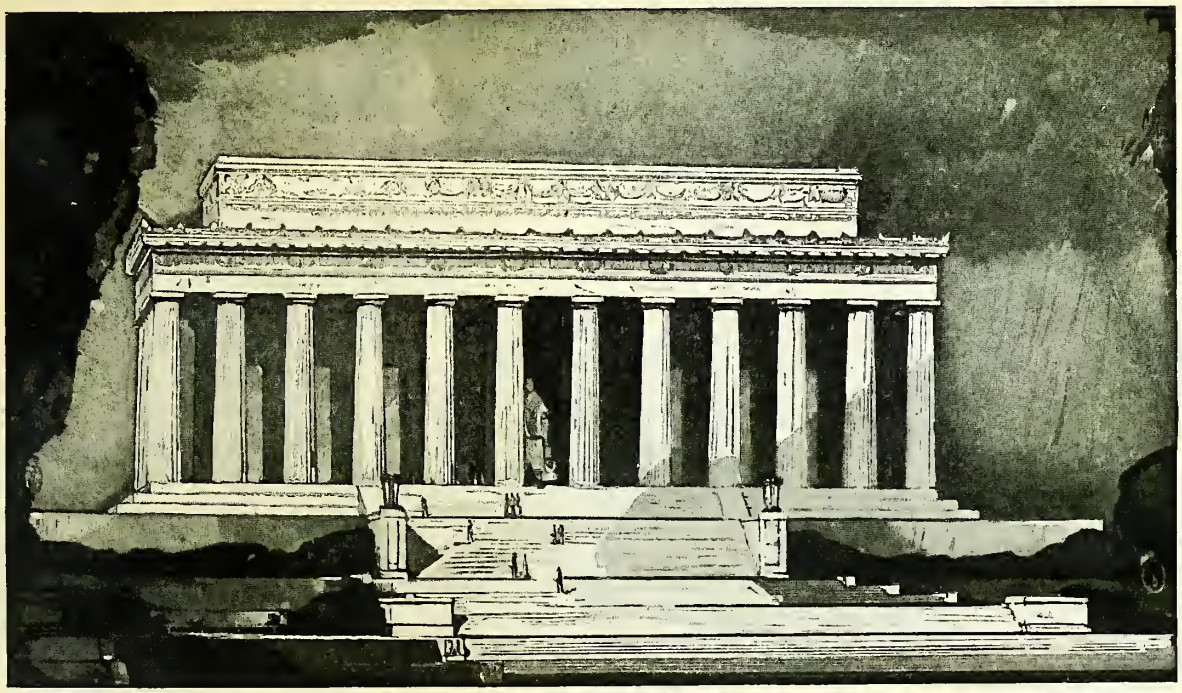
Nobody can laugh off Abraham Lincoln's Memorial. Tears have been shed there, but laughter, never. God must have supervised it in recognition of one of his children who was among men almost a perfect man.

Abraham Lincoln Totem Pole
Saxman, Alaska
Incorporated Indian Village
(Tlingit Indians)
near Ketchikan, Alaska

Easter Greetings

from

Washington, D. C.

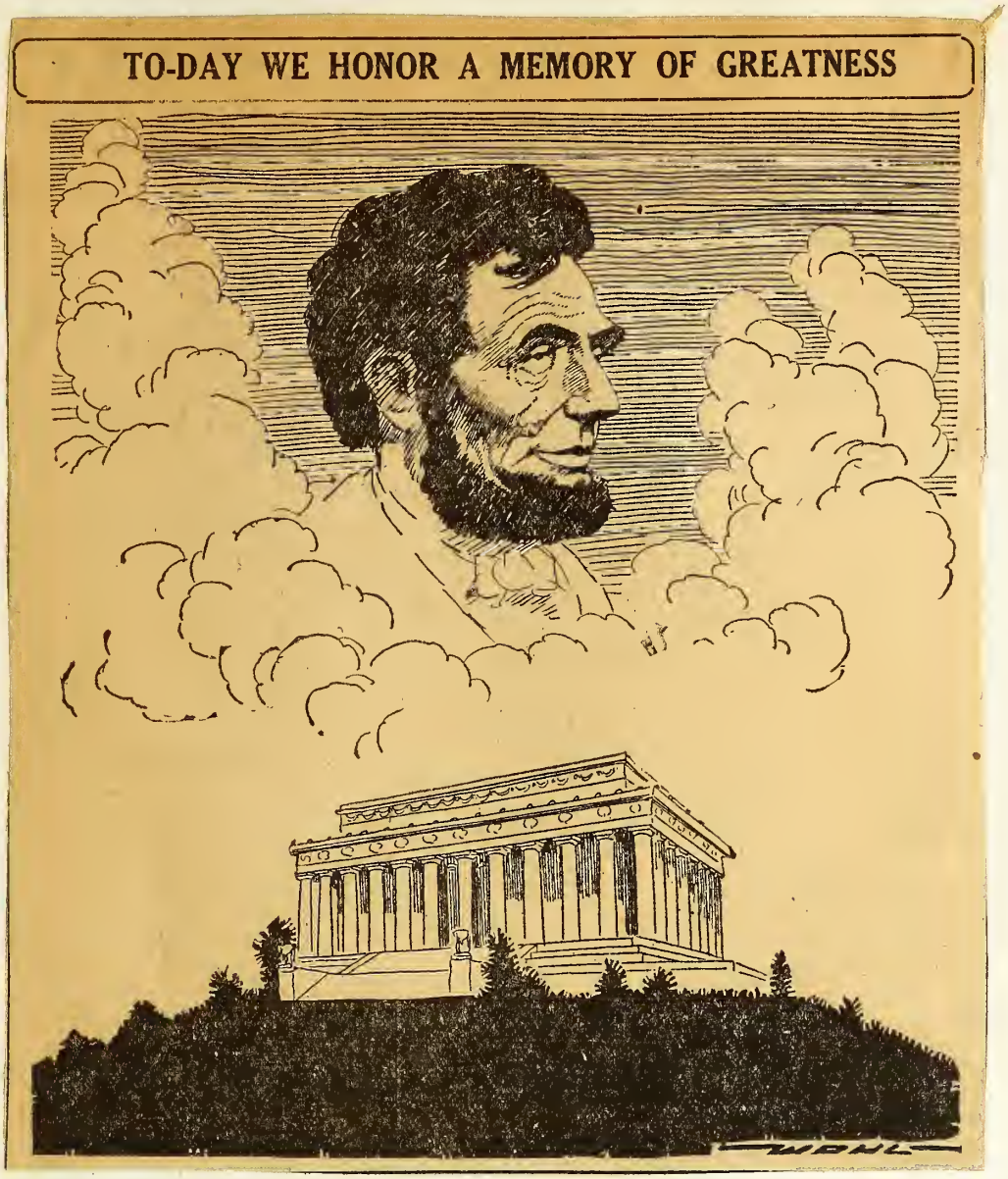


There Was a Man Named Lincoln

—International News Photos

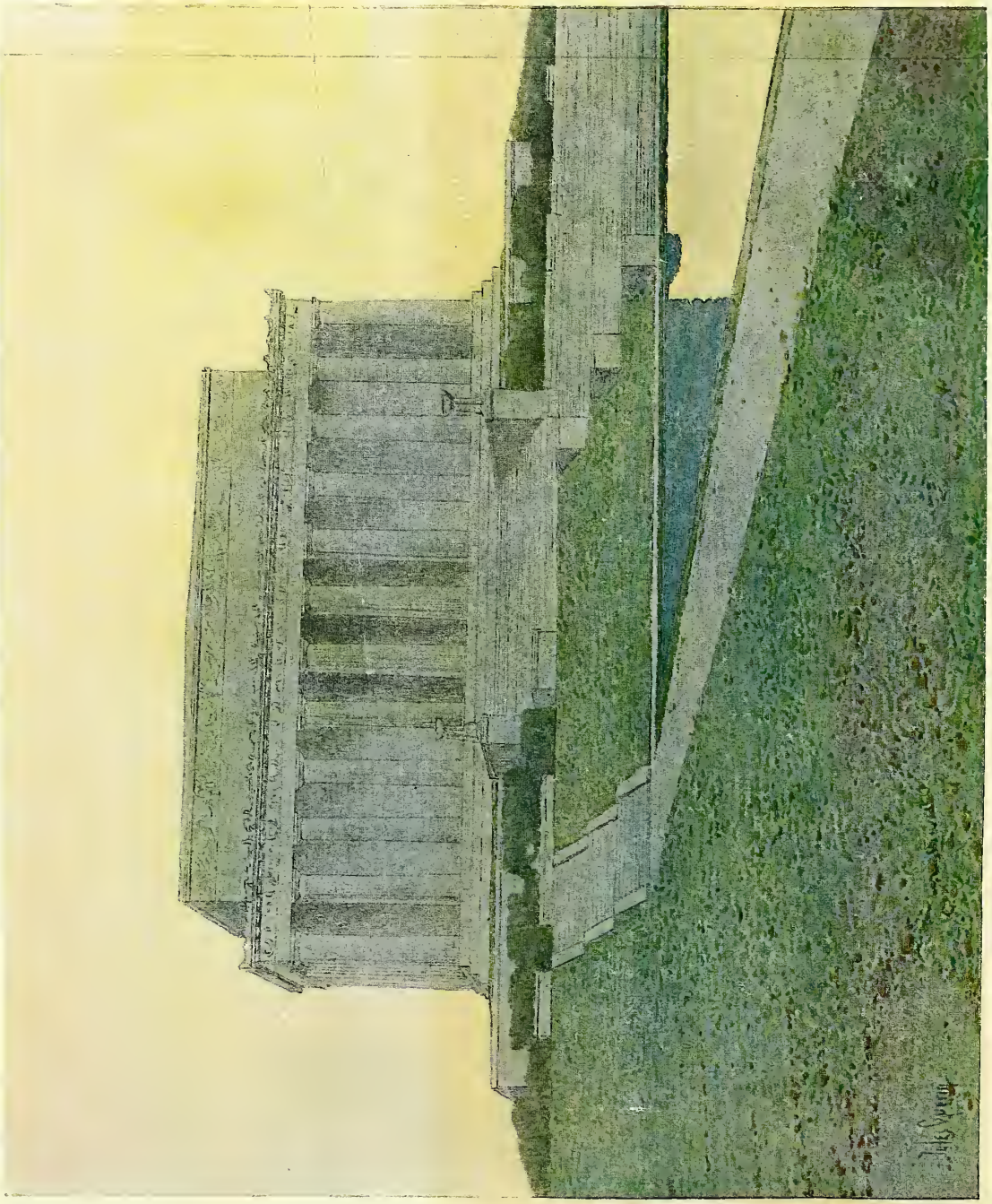
A telephoto camera on the Virginia side of the Patomac River reveals the Lincoln Memorial three-quarters of a mile away. Behind it are the Washington Monument, a mile and a half away, and the Capitol, three miles away.

Washington Memorial to Lincoln



The Lincoln memorial in Washington. Chief Justice Taft in his speech of dedication in 1922 referred to the monument as "a shrine at which all can worship; a sacred religious refuge in which those who love country and love God can find inspiration and repose."

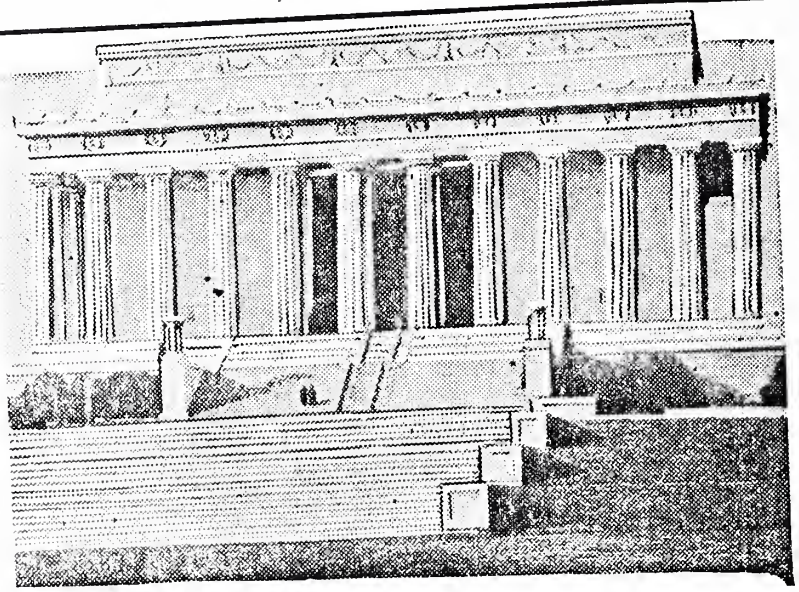
Washington Memorial to Lincoln



Washington Memorial to Lincoln

GREAT NATION'S TESTIMONIAL

Lincoln's Memorial at Washington.

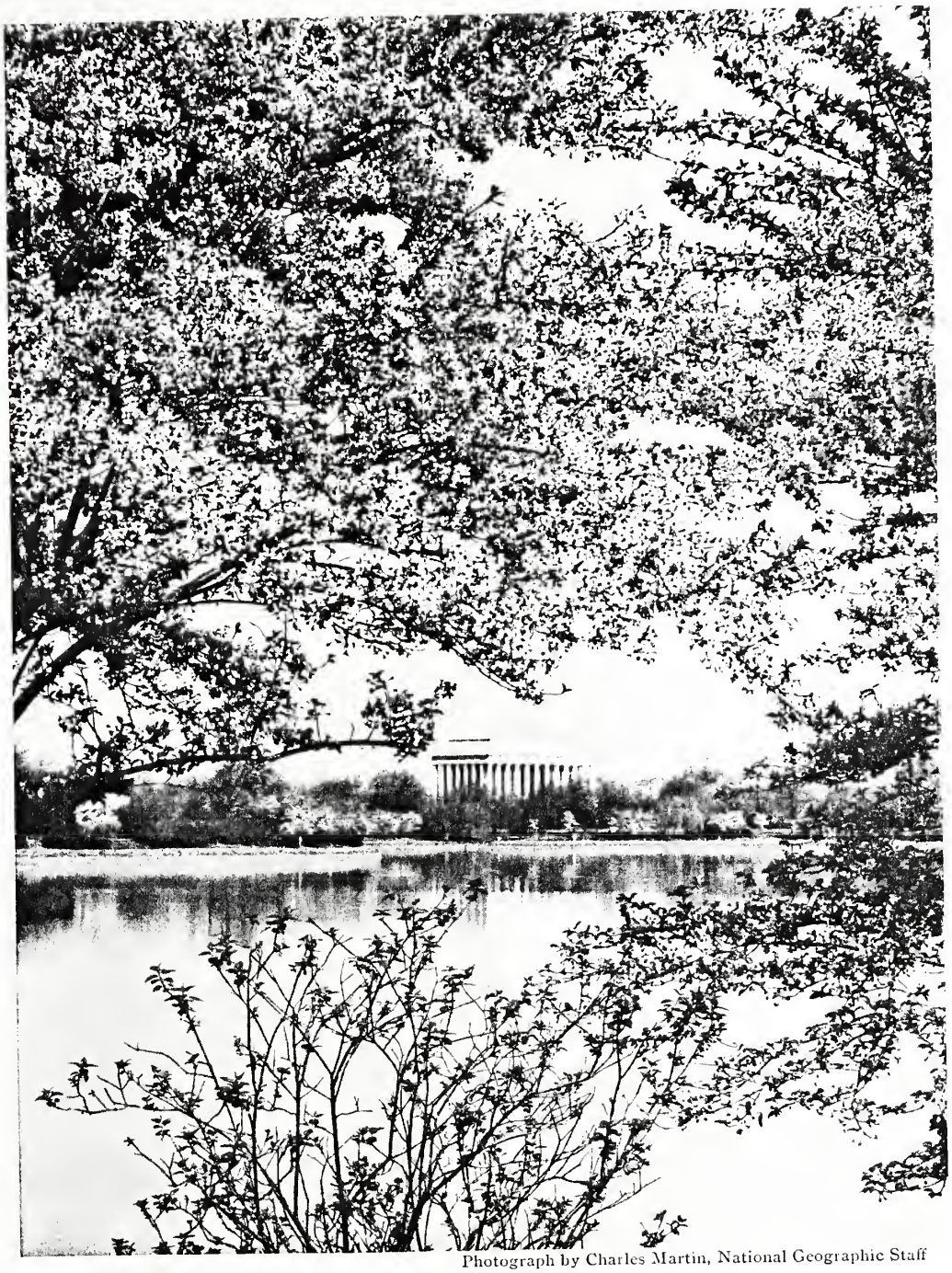


(©. Harris & Ewing.)

The noted Lincoln memorial in Washington, recently completed, ready for the elaborate ceremonies February 12.

© Ernest L. Crandall

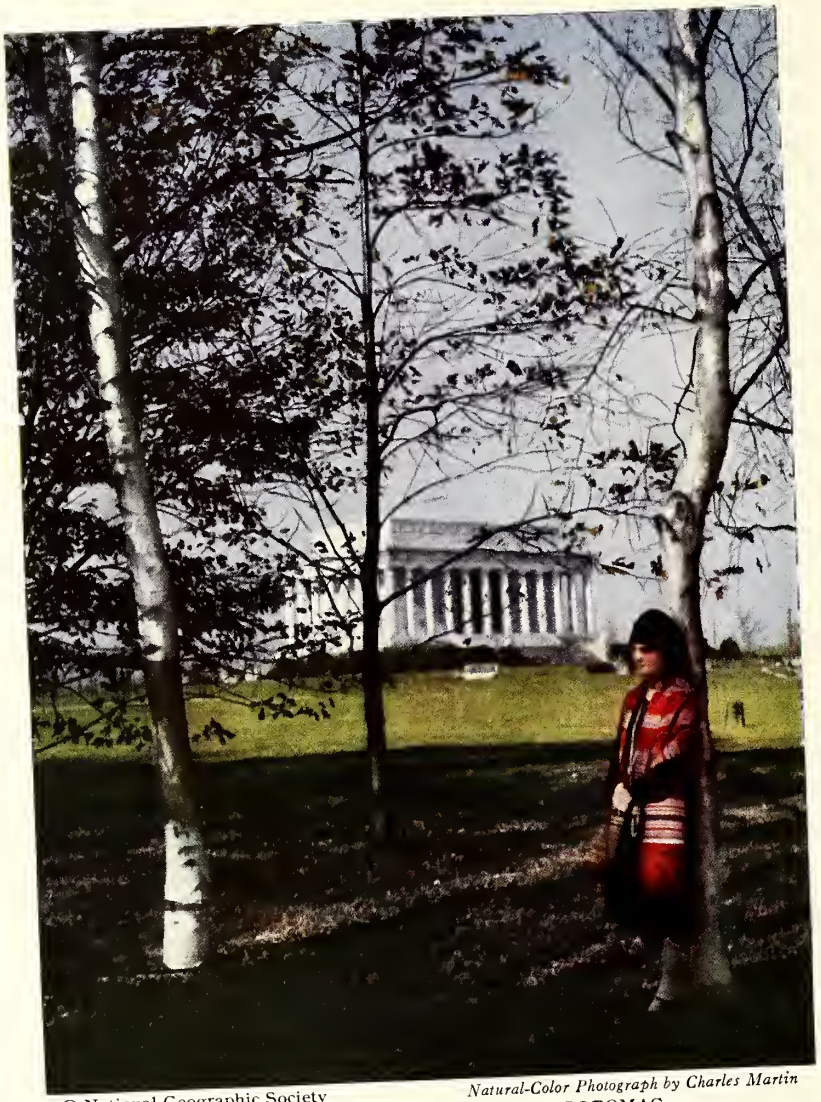
THE LINCOLN MEMORIAL, AT THE END OF THE AXIS OF THE MALL, REFLECTED IN THE WATERS OF THE TIDAL BASIN



Photograph by Charles Martin, National Geographic Staff

THE LINCOLN MEMORIAL IN CHERRY-BLOSSOM SEASON

"'Lincoln, of all Americans next to Washington, deserves this place of honor. He was of the immortals.'" [Text, pages 197-204, extracted from the address of the Honorable William Howard Taft, Chief Justice of the United States and Chairman of the Lincoln Memorial Commission, in presenting the Memorial to the President of the United States, May 30, 1922.]



© National Geographic Society *Natural-Color Photograph by Charles Martin*

THE LINCOLN MEMORIAL BY THE POTOMAC

The Society's staff photographers constantly are searching the United States as well as the other countries and the isles of the sea for outstanding and informing pictures that will make the world and its inhabitants less remote to all members in their homes.

nat. geographic wash, d.c.

that bloodshed has been followed in the and that day dawns on the horizon—today!

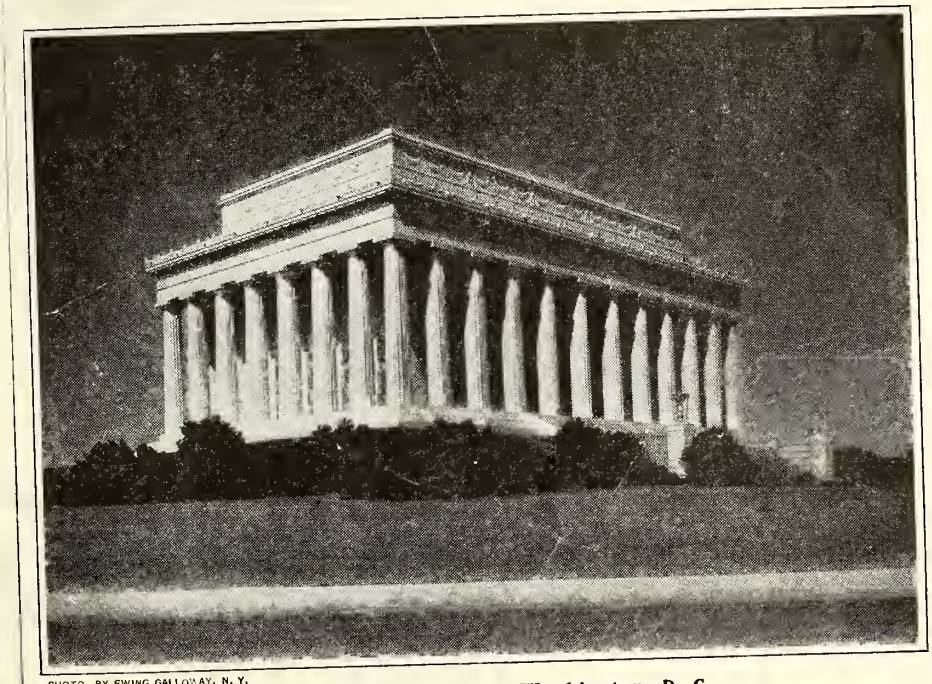
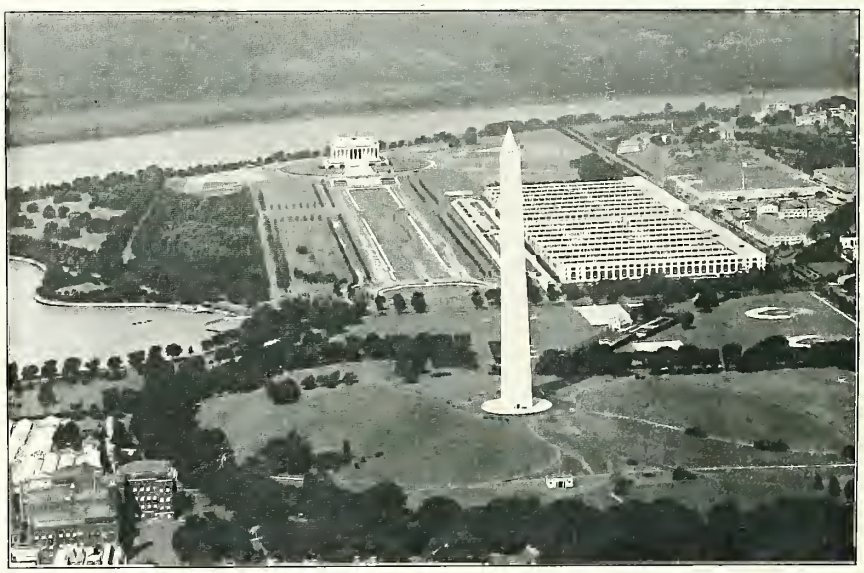
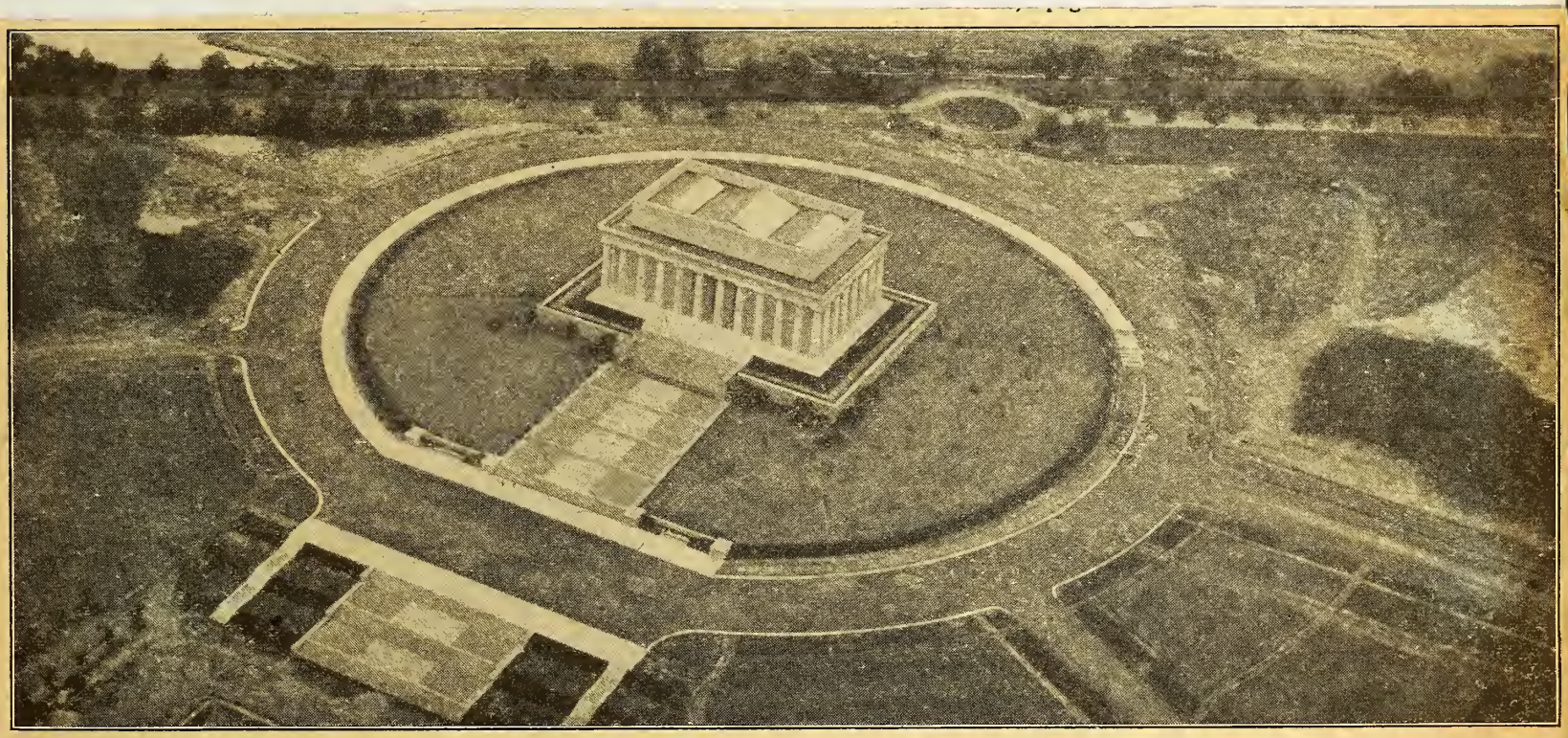


PHOTO. BY EWING GALLOWAY, N. Y.

The Lincoln Memorial, Washington, D. C.

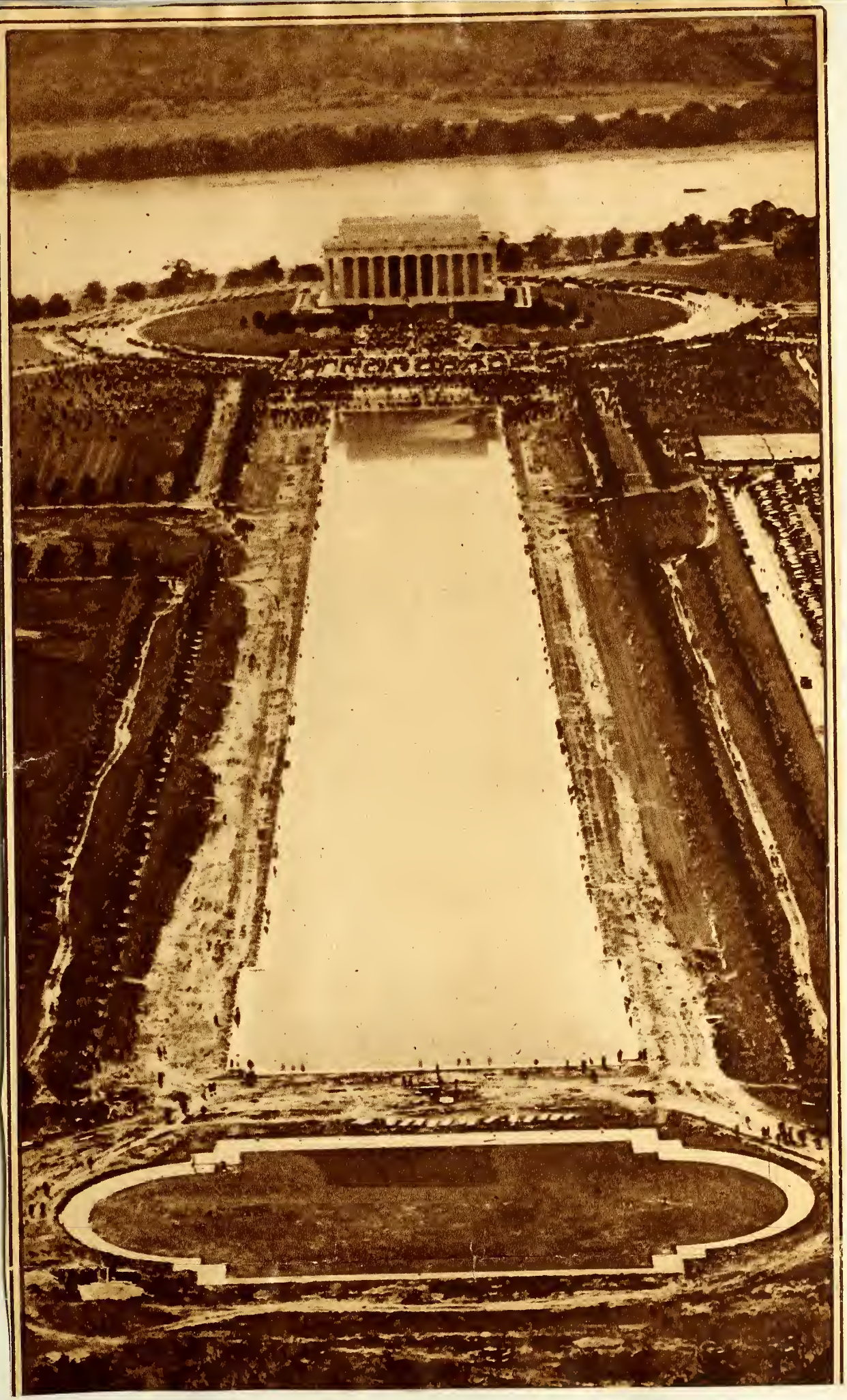


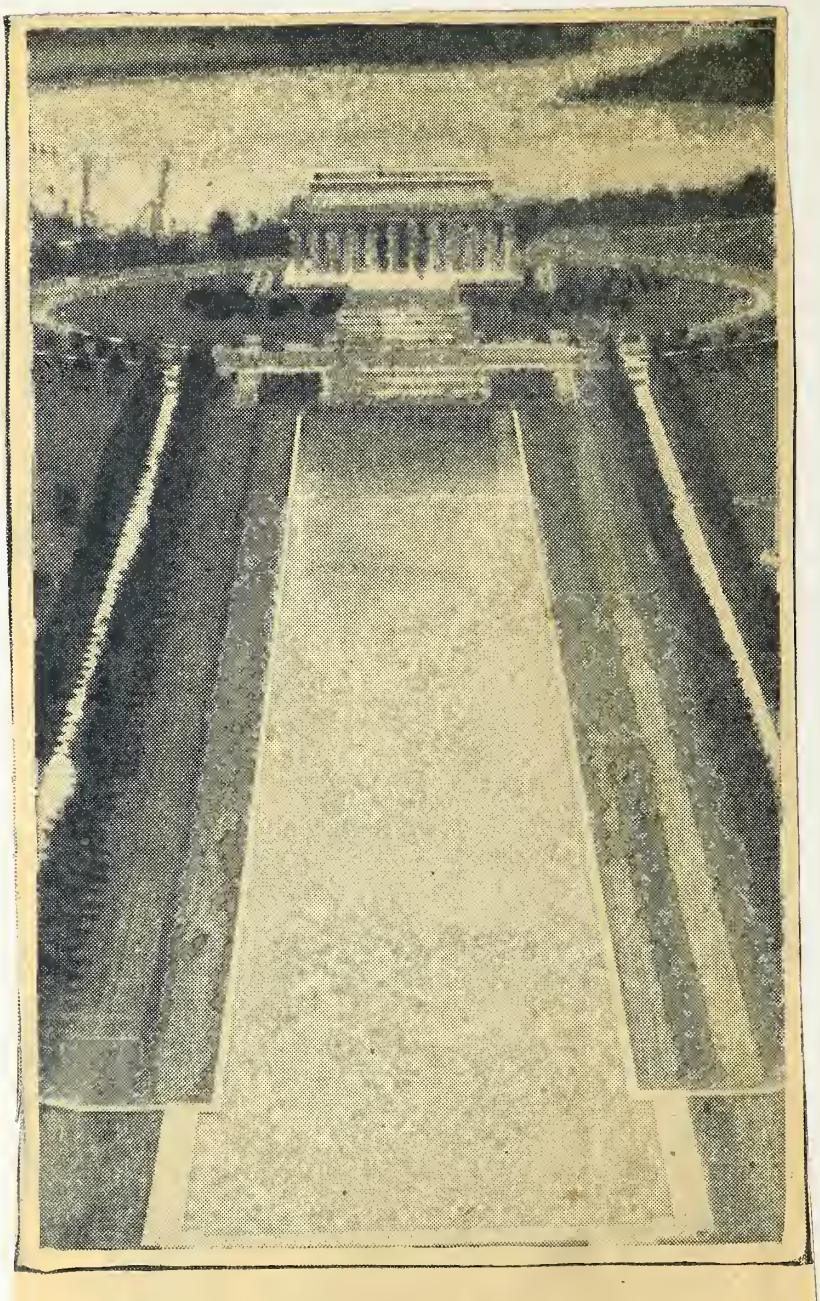
WEST POTOMAC PARK, LOOKING WEST. WASHINGTON MONUMENT, LINCOLN MEMORIAL, AND REFLECTING POOL (UNDER CONSTRUCTION) THE POTOMAC RIVER IN THE DISTANCE. ENCROACHMENT OF NAVY AND MUNITIONS BUILDINGS ON THE PARK.



The Lincoln Memorial.

TO THE MAN WHO SAVED THE NATION FROM DISUNION.
The Abraham Lincoln Memorial in Potomac Park, Washington, D. C., as Viewed from the Washington Monument. That Shaft, Erected in Honor of the Man Who Founded the Nation Four Score Years Earlier, Stands on a Straight Line Between the Lincoln Memorial and the Capitol. In the Center of the Picture Is the Great Reflecting Pool, 2,000 Feet Long. Beyond the Classic Structure Is the Potomac River and Arlington National Cemetery, Where Lie Sleeping Many Thousands of Brave Men Who Wore the Blue.
(By P. & A.)





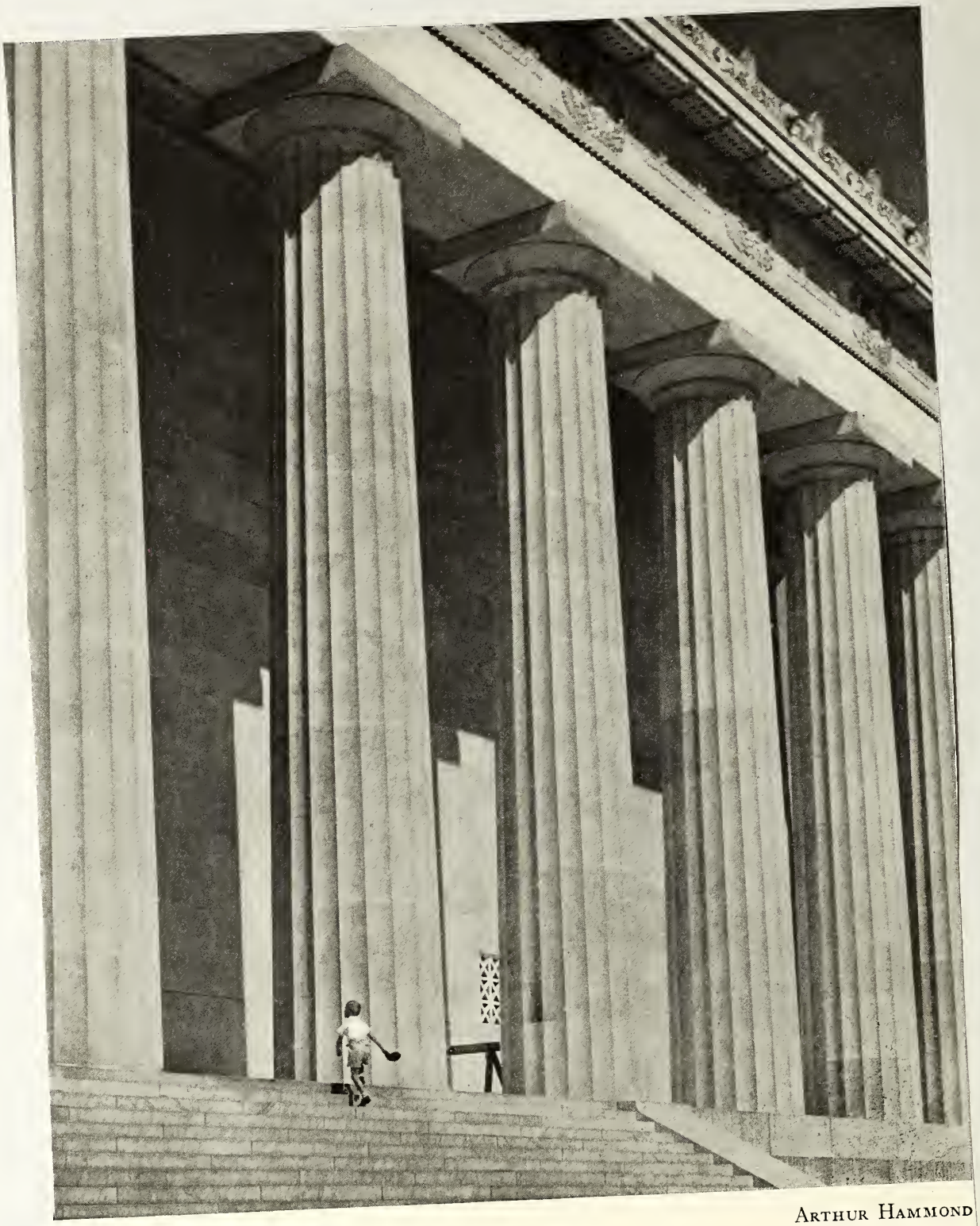
TO THIS SHRINE official Washington will make its pilgrimage next Wednesday to pay tribute to the Great Emancipator. It is the Lincoln Memorial. The photograph, showing its classic beauty reflected in the great pool, was made from the Washington monument.

Keystone photo.

© Harris & Ewing

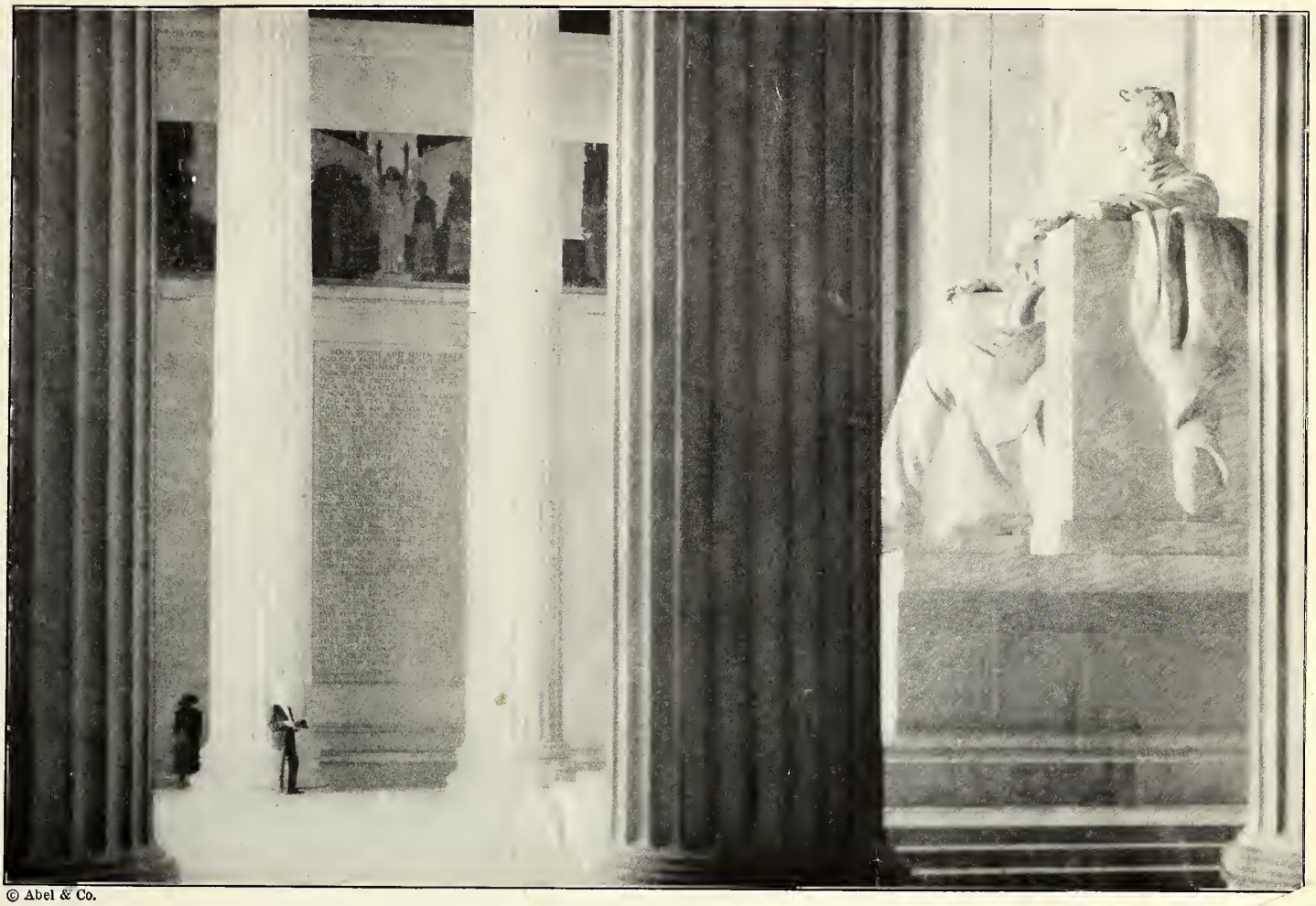
TWO GREAT MEMORIALS

The Washington Monument and the Lincoln Memorial, framed in the arches of the tower of the Post-Office Department building, the second highest structure in the National Capital



ARTHUR HAMMOND

RUNNING IN TO SEE MR. LINCOLN



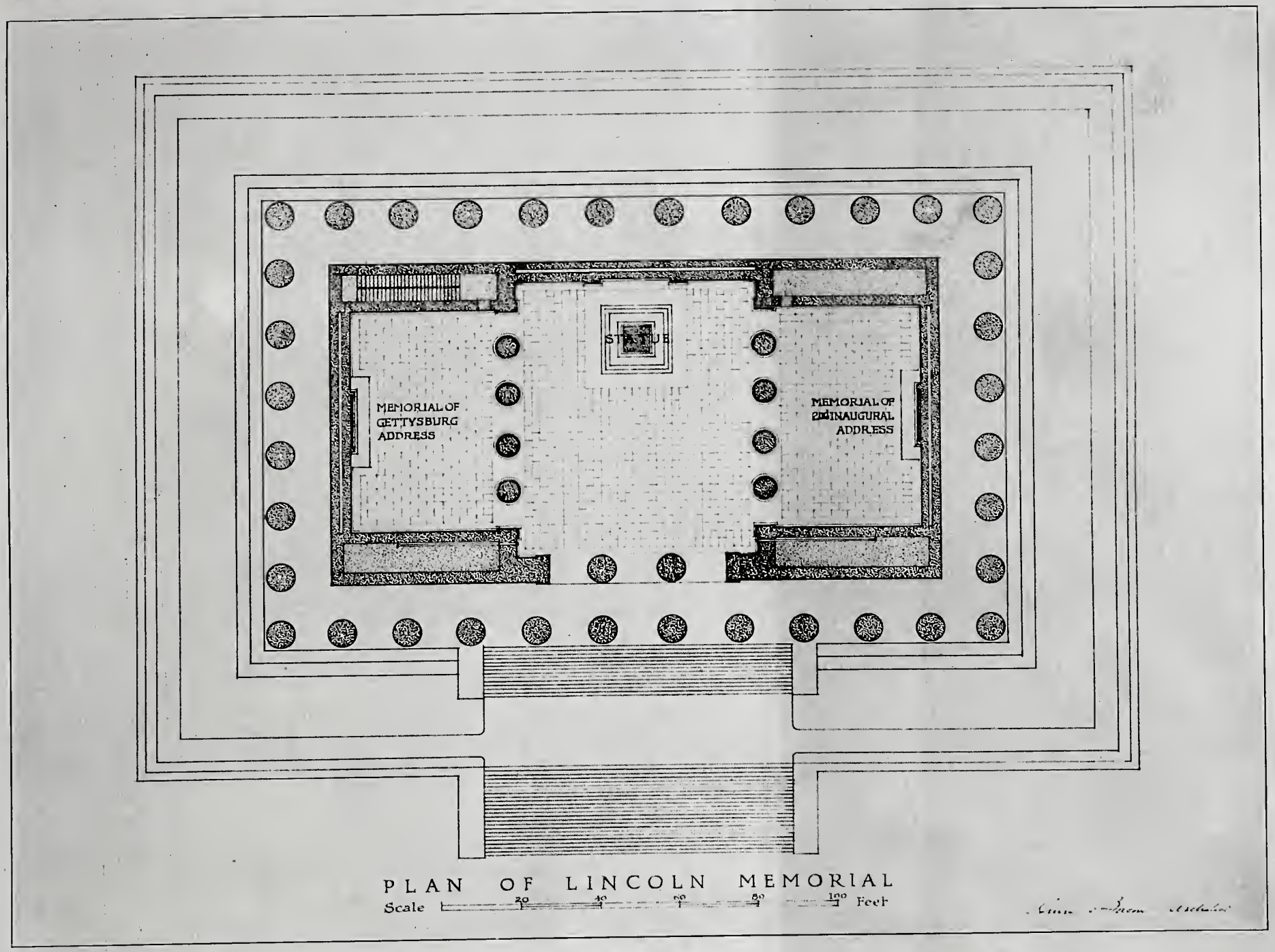
© Abel & Co.

THE HEROIC STATUE OF THE MARTYR PRESIDENT IN THE LINCOLN MEMORIAL

Washington Memorial to Lincoln & other beautiful Buildings and Scenes

Harris & Ewing

Top Row: *Great Falls; Washington Monument from Lincoln Memorial.*
Center Row: *Fountain in Botanical Gardens; Lincoln Memorial.*
Bottom Row: *Bureau of Engraving and Printing; The National Cathedral.*



PLAN OF LINCOLN MEMORIAL.

Photostat from:

Lincoln Memorial Commission Report

THE LINCOLN NATIONAL
LIFE FOUNDATION
FORT WAYNE, INDIANA

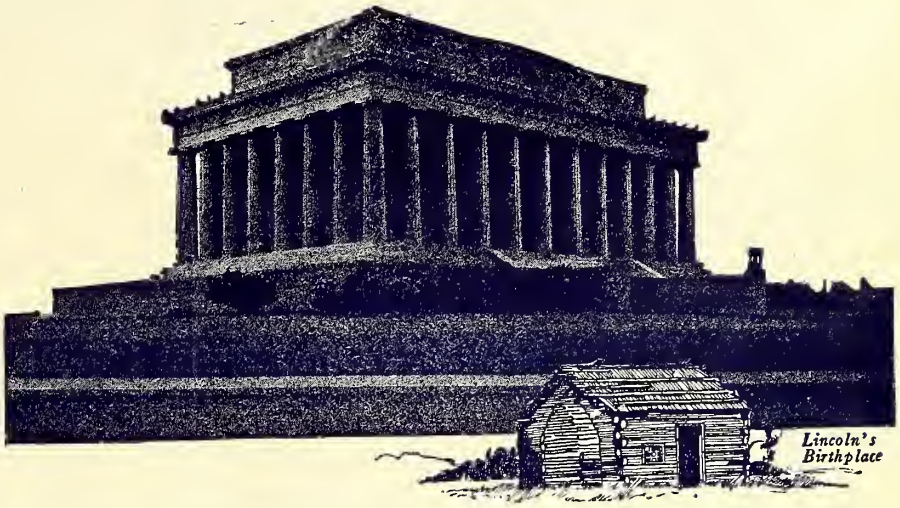
A gaunt, lonely, tragic figure was Abraham Lincoln; endowed with wisdom and a clarity of vision possessed by few men. His humility was greatness; his rugged homeliness beauty of mind and heart.

You must visit the city of Washington where the things that tried Lincoln's soul took place. Old Ford's Theatre, where the assassin's bullet cut short his life of sorrow, is still standing; the house across the street where Lincoln was carried before his life expired, is still there. You must see the old Marshall House across the Potomac in Alexandria, Va., where the first flag of the Confederacy was flown and was seen by Lincoln from the Capitol; where Col. Ellsworth of the New York Zouaves, to relieve the President's mind, gave his life in removing the flag.

You must come and experience the chambered silence of the new Lincoln Memorial—a magnificent marble templed shrine. As you halt reverently before it, and gaze upon its beauty, you will pay silent homage to the great Lincoln, the saviour of his country.

The city of Washington is the most magnificent capital in the world. Every American must see it to fully appreciate the value of his citizenship—to understand what this republic cost in blood and treasure.

Whether your journey takes you west or brings you east, a convenient means of seeing the Capital City is provided by the liberal stop-over privileges of the Baltimore & Ohio Railroad, which passes through Washington, between **New York, Chicago and St. Louis.**



The Memorial to the Saviour of the Union in

WASHINGTON

A comprehensive and illustrated "Guide to Washington" has just been issued by the Baltimore & Ohio Railroad. It is interesting as well as instructive and helpful in seeing Washington and well worth preserving. A copy of it will be mailed to you free upon receipt of the coupon below.

W. B. CALLOWAY, Passenger Traffic Manager
The Baltimore & Ohio Railroad, Baltimore, Md.
Without obligation on my part, please mail me a copy of the 32-page "Guide to Washington" issued by your Company.

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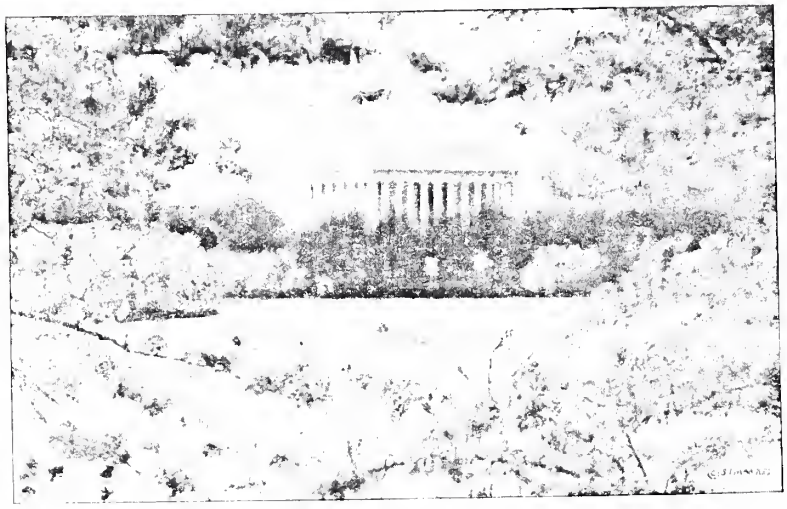
America's First Railroad *Established 1827*

ABRAHAM LINCOLN: "MORE MAJESTIC GROWS THY FAME"

This statue of Lincoln is made of Georgia marble!

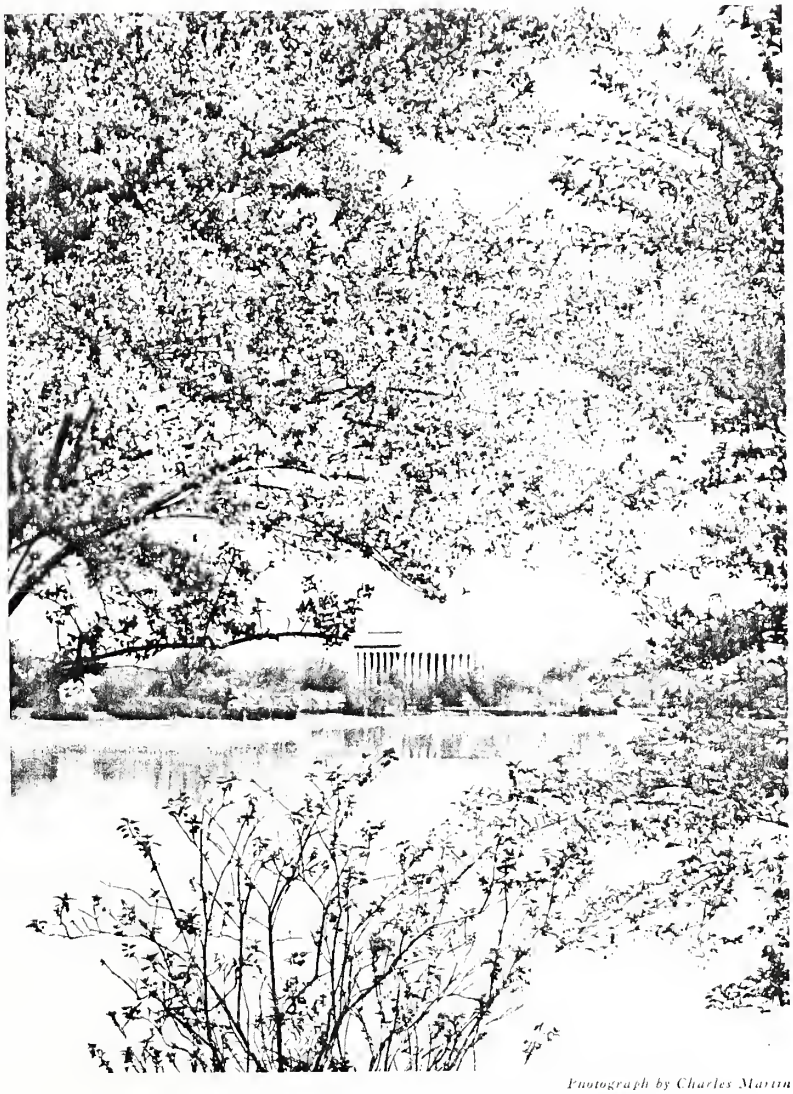
STUDY IN COLUMNS: WASHINGTON MONUMENT FROM LINCOLN MEMORIAL



LINCOLN MEMORIAL
WASHINGTON, D. C.

Washington Memorial to Lincoln in Cherry Blossom Time

LINCOLN MEMORIAL WASHINGTON D.C.



Photograph by Charles Martin

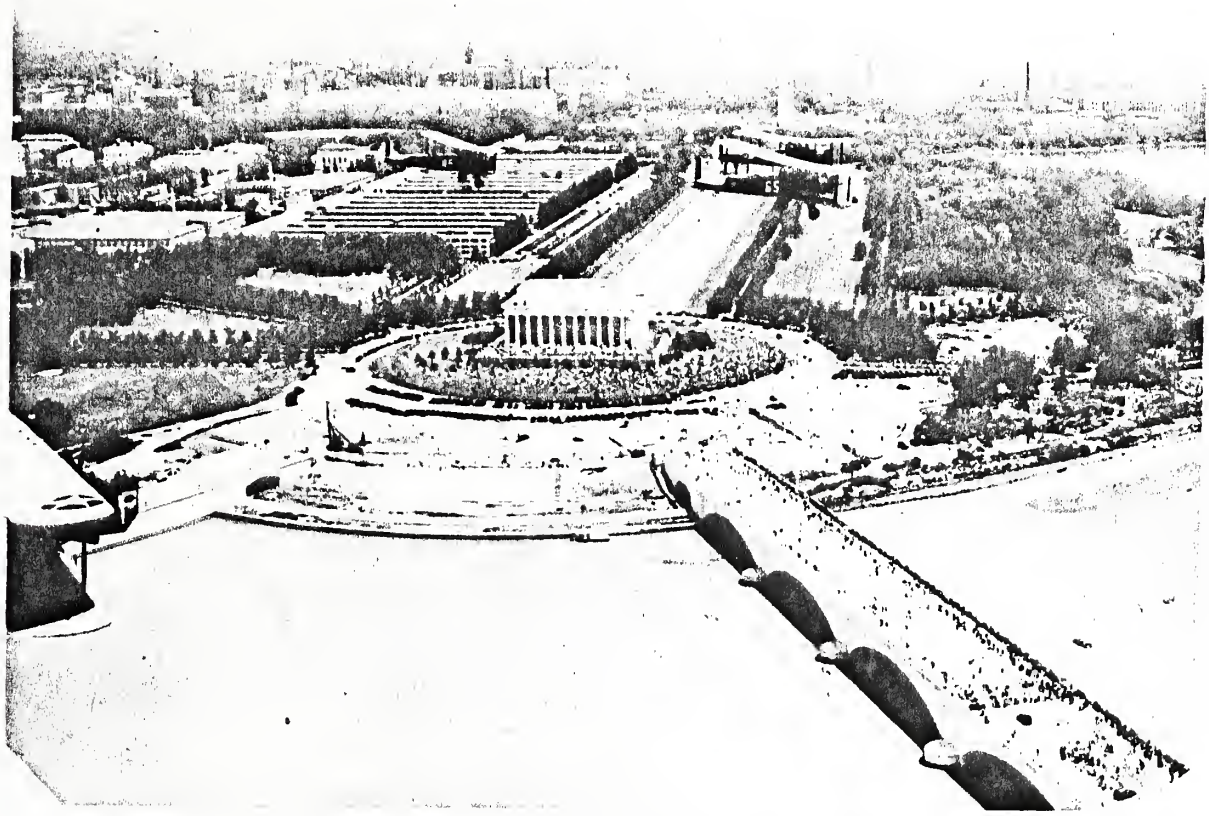
LINCOLN MEMORIAL IN CHERRY BLOSSOM TIME

The Society's staff photographers constantly are searching the United States as well as the other countries and the isles of the sea for outstanding and beautiful pictures that will make the world less remote to each member in the home.

The Lincoln Memorial

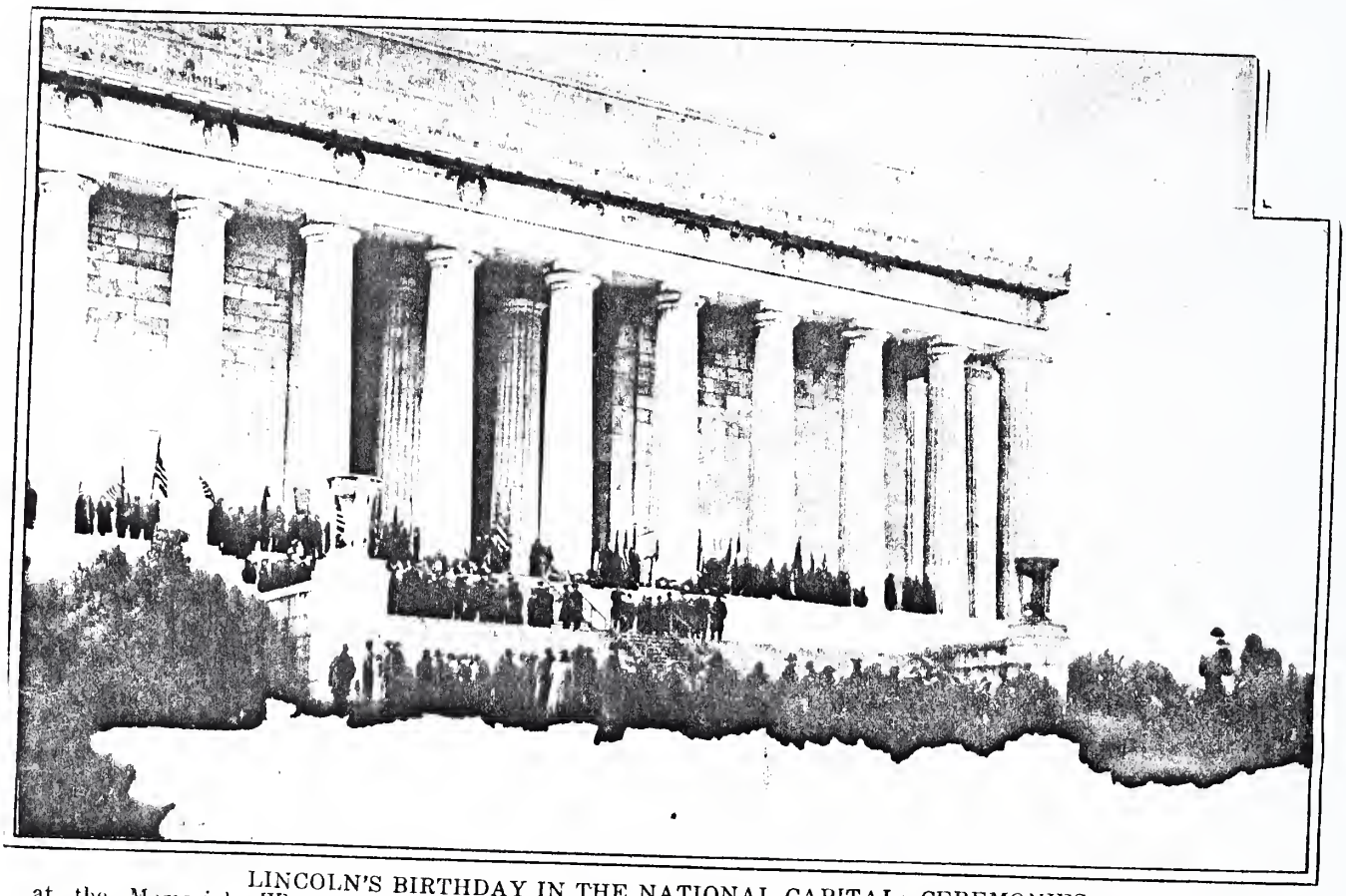
The memorial stands in Potomac Park, Washington, D. C., on the axis of the United States Capitol and the Washington Monument, in accordance with plans prepared by Henry Bacon of New York City. It is undoubtedly one of the noblest memorials ever devised to one of the world's noblest men.

Work on the construction of the memorial was commenced on Lincoln's Birthday, February 12, 1914, when the first sod was turned by the Special Resident Commissioner, ex-Senator Blackburn. The foundation was completed and the corner stone laid February 12, 1915. It was dedicated May 30, 1922. It cost $2,594,000.00.



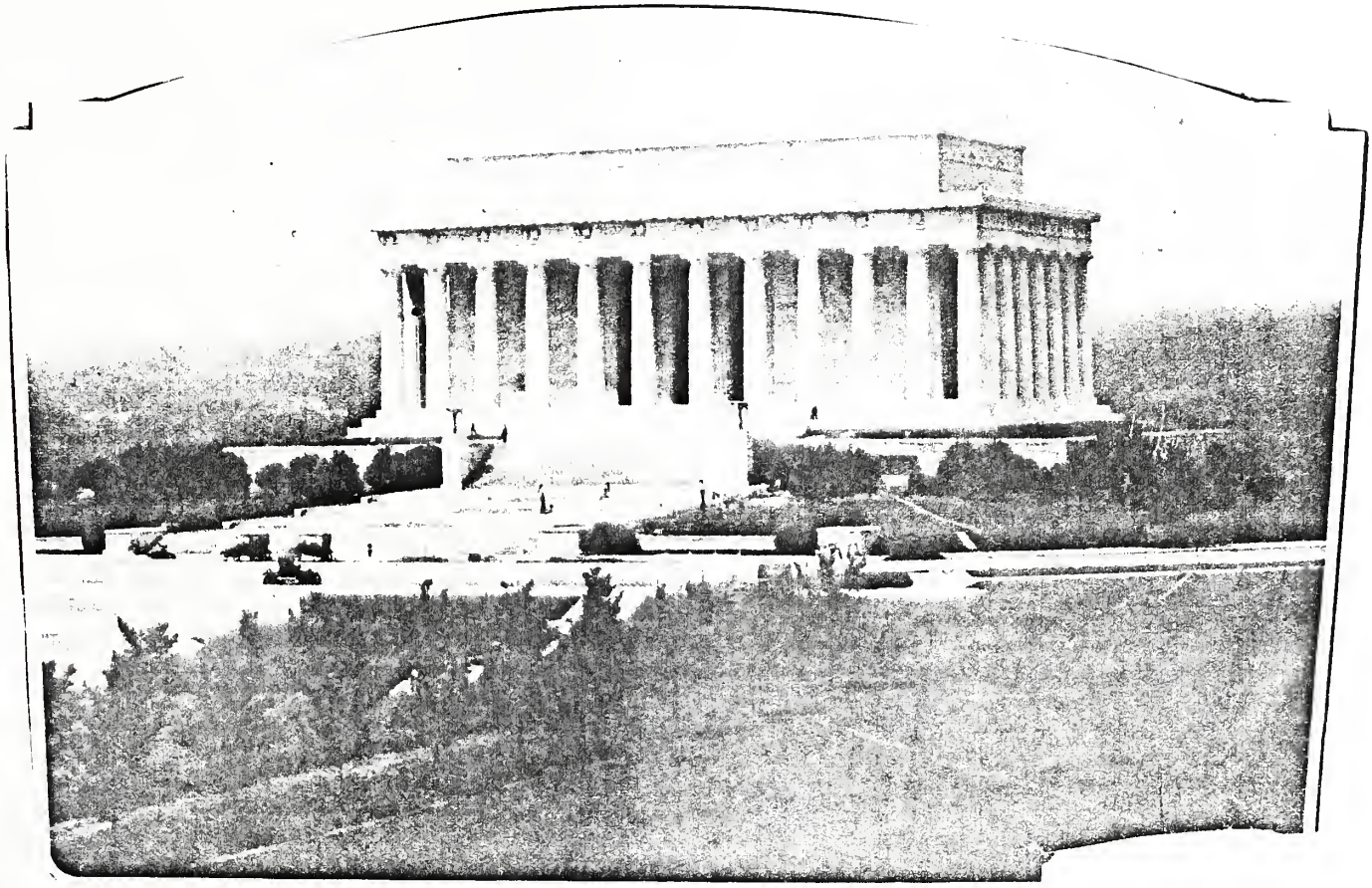
WINGS OVER WASHINGTON—America's air armada of 650 planes sweeps over the capital, bringing to a close the army air maneuvers formally begun at Chicago. Ships here cruise above the George Washington bridge; in the background, Lincoln memorial and Washington monument.

(Acme photo.)

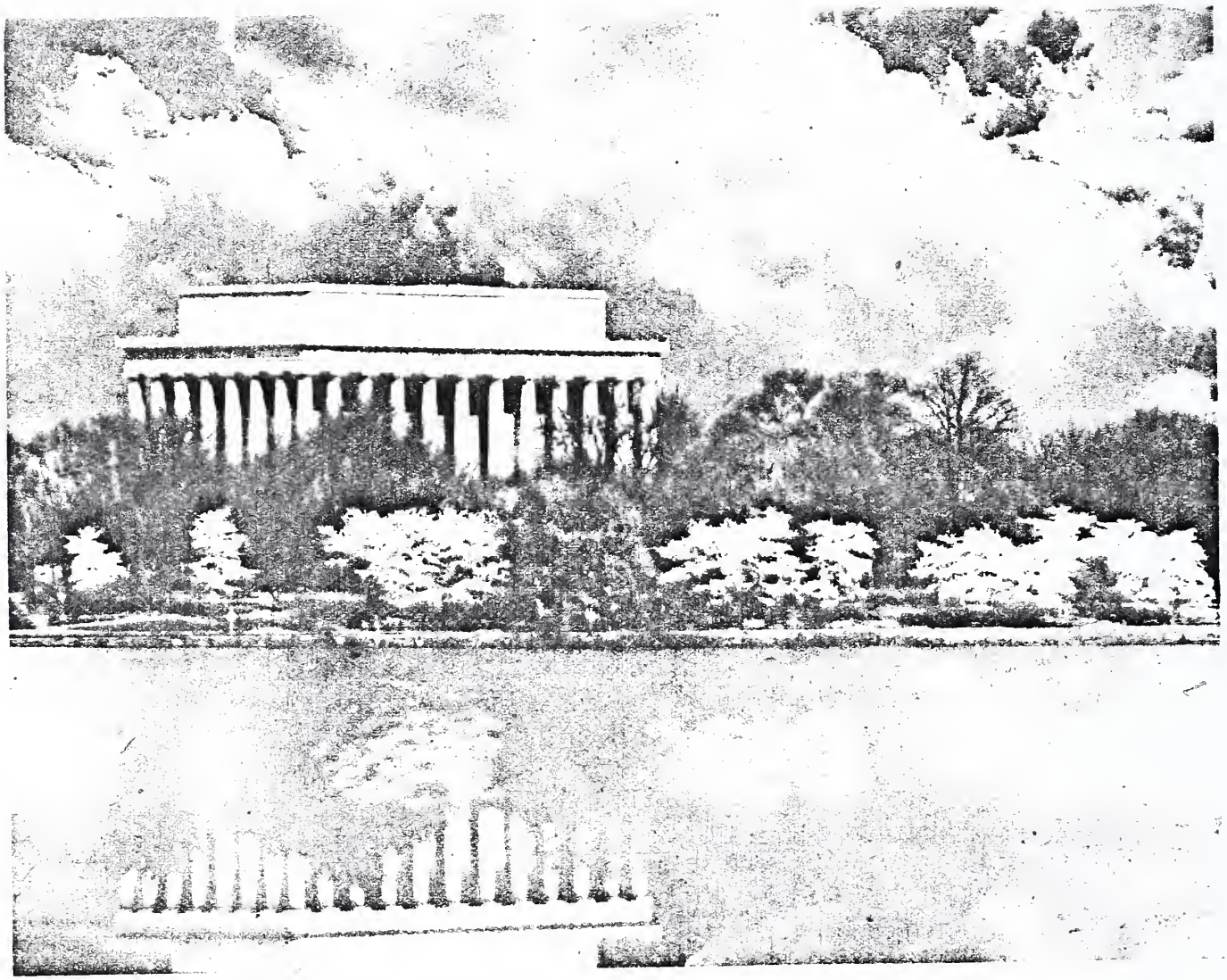


LINCOLN'S BIRTHDAY IN THE NATIONAL CAPITAL: CEREMONIES at the Memorial, Where Representatives of Patriotic Societies Assembled to Honor the Memory of the Emancipator.

(Times Wide World Photos, Washington Bureau.)

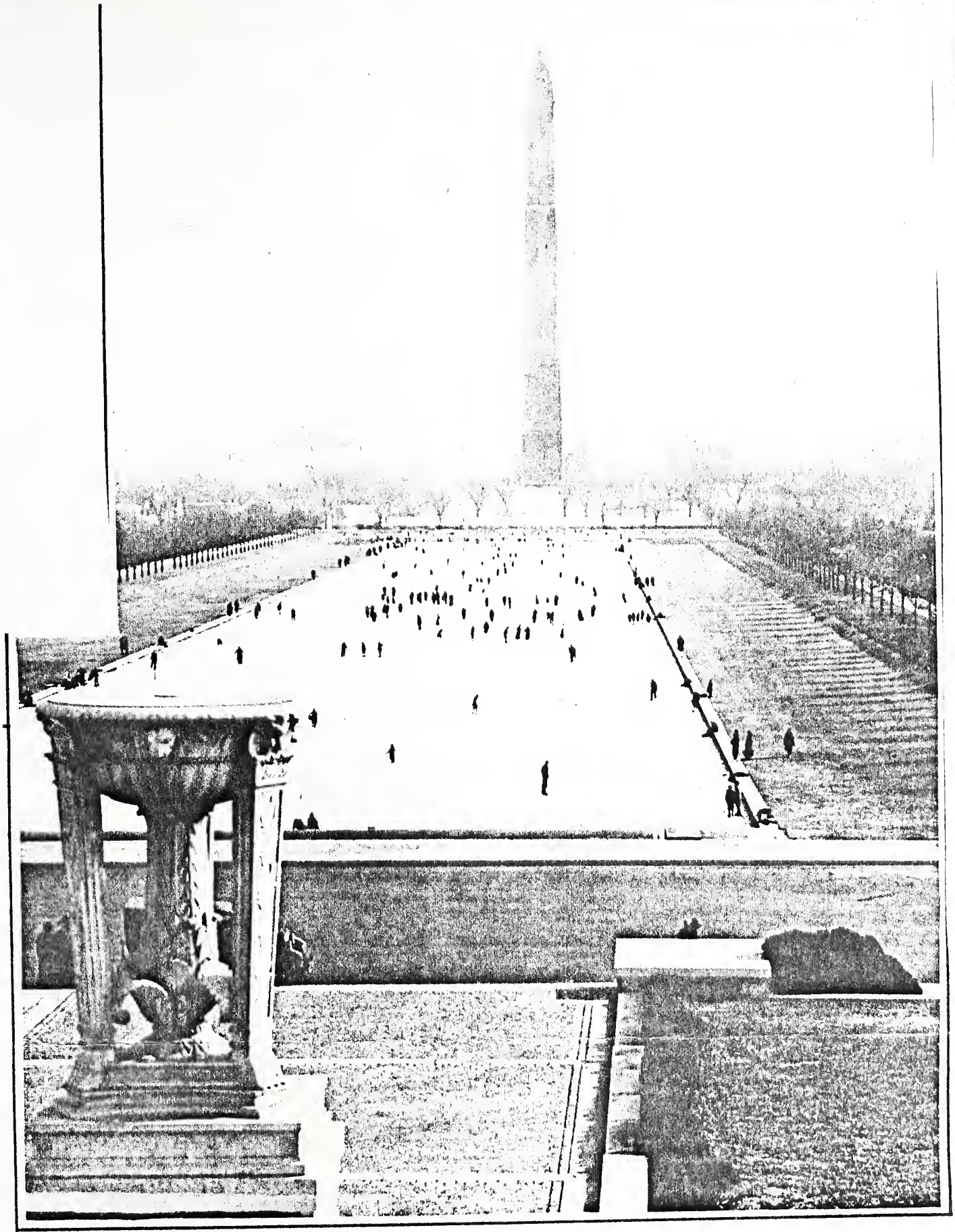


A Great Monument to the Man Who Saved a Nation. The Lincoln Memorial in Potomac Park, Washington, D. C., Which on Tuesday Will Be the Scene of the Official Ceremony of the Observance of Lincoln's Birthday in Washington for the First Time Since Its Completion.



The Lincoln Memorial Seen Across the Tidal Basin in Potomac Park.

(A Telephoto View Copyrighted by William Groat.)



A RARE SIGHT IN WASHINGTON, a merry throng skating on Reflection pool. The capital's winters are usually too mild to provide much ice sport, but this season the nation's lawmakers are shivering in arctic blasts, along with most of the rest of the country. The picture was snapped from the steps of the Lincoln memorial. The Washington monument towers in the background.

(Photograph copyright by Underwood & Underwood.)

Text of President's Speech at Lincoln Memorial Rites

It is a supreme satisfaction officially to accept on behalf of the government this superb monument to the savior of the republic. No official duty could be more welcome, no official function more pleasing. This memorial edifice is a noble tribute, gratefully bestowed, and in its offering is the reverent heart of America; in its dedication is the consciousness of reverence and gratitude beautifully expressed.

Somehow my emotions incline me to speak simply as a reverent and grateful American rather than one in official responsibility. I am thus inclined because the true measure of Lincoln is in his place today in the heart of American citizenship, though near half a century has passed since his colossal service and his martyrdom. In every moment of peril, in every hour of discouragement, whenever the clouds gather, there is the image of Lincoln to rivet our hopes and to renew our faith. Whenever there is a glow of triumph over national achievement there comes the reminder that but for Lincoln's heroic and unalterable faith in the Union these triumphs could not have been.

Most Eulogized Character.

No great character in all history has been more eulogized, no rugged figure more monumental, no likeness more portrayed. Painters and sculptors portray as they see, and no two see precisely alike. So, too, is there varied emphasis in the portraiture of words, but all are agreed about the rugged greatness and the surpassing tenderness and unfailing wisdom of this master martyr.

History is concerned with the things accomplished. Biography deals with the methods and the individual attributes which led to accomplishment.

The supreme chapter in history is not emancipation, though that achievement would have exalted Lincoln throughout all the ages. The simple truth is that Lincoln, recognizing an established order, would have compromised with the slavery that existed, if he could have halted its extension. Hating human slavery as he did, he doubtless believed in its ultimate abolition through the developing conscience of the American people, but he would have been the last man in the republic to resort to arms to effect its abolition. Emancipation was a means to the great end—maintained union and nationality.

Here was the great purpose, here the towering hope, here the supreme faith. He treasured the inheritance handed down by the founding fathers, the ark of the covenant wrought through their heroic sacrifices and builded in their inspired genius. The Union must be preserved. It was the central thought, the unalterable purpose, the unyielding intent, the foundation of faith. It was worth every sacrifice, justified every cost, steeled the heart to sanction every crimsoned tide of blood. Here was the great experiment—popular government and constitutional union—menaced by greed expressed in human chattels. With the greed restricted and unthreatening, he could temporize. When it challenged federal authority and threatened the Union it pronounced its own doom. In the first inaugural he quoted and reiterated his own oft-repeated utterance: "I have no purpose, directly or indirectly, to interfere with the institution of slavery in the states where it exists. I believe I have no lawful right to do so, and I have no inclination to do so." He believed in maintaining inviolate the rights of the states, but he believed no less firmly in the perpetuity of the Union of the states. The Union, having been contracted, could not be dissolved except by consent of all parties to the contract. He recognized the conflicting viewpoints, differing policies and controverted questions. But there were constitutional methods of settlement, and these must be employed.

Inaugural Address Quoted.

In the first inaugural address he stressed the great general principle that "in our constitutional controversies we divide into majorities and minorities. If the minority will not acquiesce, the majority must, or the government must cease. There is no other alternative, for continuing the government is acquiescence on one side or the other. If the minority in such case will secede rather than acquiesce, they make a precedent which in turn will divide and ruin them. * * * Plainly the central idea of secession is the essence of anarchy. A majority held in restraint by constitutional checks and limitations, and always changing easily with deliberate changes of popular opinions and sentiments, is the only true sovereign of a free people. Whoever rejects it does, of necessity, fly to anarchy or despotism."

Here spoke the statesman, proclaiming deliberate public opinion as the supreme power of civilization, easily to be written into law when conviction should command. It ought to be tonic to the waning confidence of those of today who grow impatient that emphasized minority views are not hurried into the majority expressions of the republic. Deliberate public opinion never fails.

Later, closing his first inaugural, when anxiety gripped the nation, there spoke the generous, forgiving, sympathetic man of undaunted faith:

"I am loath to close. We are not enemies, but friends. We must not be enemies. Though passion may have strained, it must not break our bands of affection. The mystic chords of memory, stretching from every battlefield and patriot grave, to every living heart and hearthstone, all over this broad land, will yet swell the chorus of the Union, when again touched, as they surely will be, by the better angels of our nature."

Appealed in Vain.

But he appealed in vain. Passion was aflame and war was made the arbiter. Americans fought Americans with equal courage and valor. There was an ambiguity in the Constitution, which only a baptism in blood could efface. One may only speculate on what another might have done, but fate seems to have summoned the one great hero best fitted to lead to the Union's salvation.

His faith was inspiring, his resolution commanding, his sympathy reassuring, his simplicity enlisting, his patience unfailing. He was faith, patience and courage, with his head above the clouds, unmoved by the storms which raged about his feet.

No leader was ever more unsparingly criticised or more bitterly assailed. He was lashed by angry tongues and ridiculed in press and speech until he drank from as bitter a cup as was ever put to human lips, but his faith was unshaken and his patience never exhausted. Some one sent me recently an illumined and framed quotation which fell from his lips when the storm of criticism was at its height:

"If I were trying to read," he said, "much less answer all the attacks made on me, this shop might as well be closed for any other business. I do the best I know how, the very best I can; and I mean to keep on doing it to the end. If the end brings me out all right, what is said against me will not amount to anything. If the end brings me out all wrong, ten angels swearing I was right would make no difference."

He knew, of course, before the assassin robbed him of fuller realization, that the end was bringing him out all right. He knew when swords were sheathed and guns laid down, that the Union he saved was riveted anew and made forever indissoluble. He knew that in the great crucible of fire and blood the dross had been burned from the misdirected patriotism of seceding states and the pure gold restored to shining stars in dear Old Glory again. He knew he had freed a race of bondmen and had given to the world the costly proof of the perpetuity of the American Union. But I cannot restrain the wish that he might somehow know of the monuments to his memory throughout the world, and that we are dedicating today, on behalf of a grateful nation, this matchless memorial, whose forty-eight columns, representing forty-eight states in the concord of union, testify that the "end brought him out all right."

Unjustifiable Abuse.

Reflecting now on the lampooning and needless attack and unjustifiable abuse which bruised his heart and tested his patience, we may accept its expression as one of the abused privileges under popular government,

Summer Exhibition.

The last opportunity to view the Abbott Thayer Memorial Exhibition at the Corcoran will be during the next three days, as the display will be taken off view on June 1. It has been one of the most successful one-man exhibitions ever held at the Corcoran, and possibly the most universally praised.

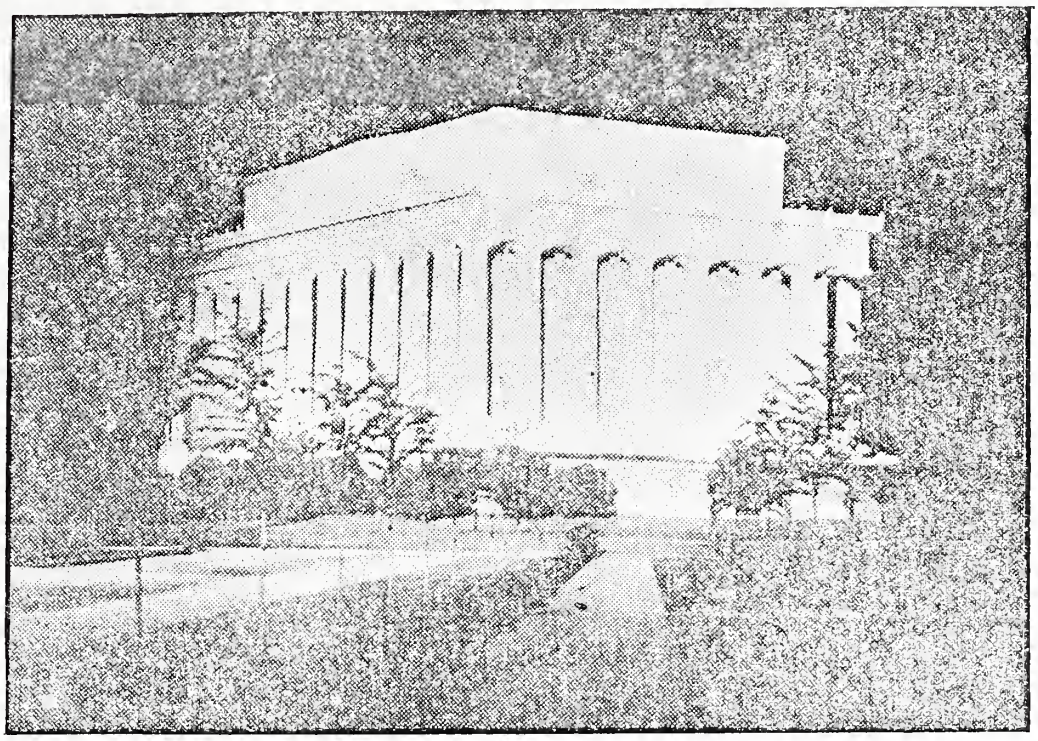
The summer exhibition here, it is expected, will be a large collection of works of Pennsylvania artists, to be shown in the Hemicycle. While the names of artists are not yet complete, there are many of prominence who will doubtless be represented, including Daniel Garber, who received first prize at the Biennial; Folinsbee, who was awarded another of the prizes, and Redfield, also widely known. The exhibit will follow immediately after the Thayer display, and will continue throughout the summer, a plan which the director, C. Powell Minnigerode, states he found more satisfactory last season than a changing series.

Following the display of Italian landscapes by Charles C. Curran, the Arts Club, 2017 I street northwest, is showing an important exhibition of Czecho-Slovakian Folk Arts and Crafts, some of which were on view at the legation for the reception to the Art and Archaeology League. The public is invited.

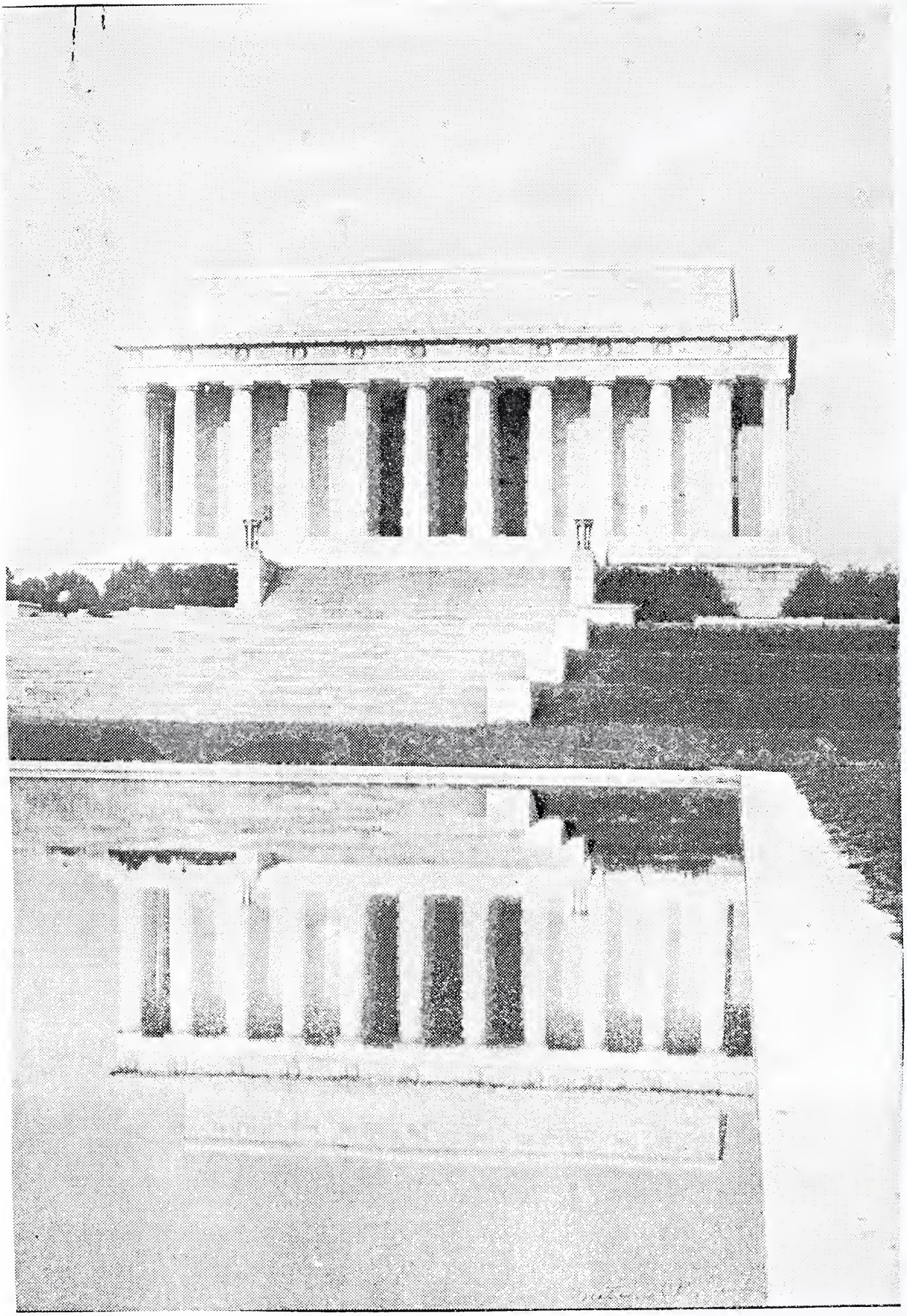
OFFICIALS INSPECT THE LINCOLN MEMORIAL

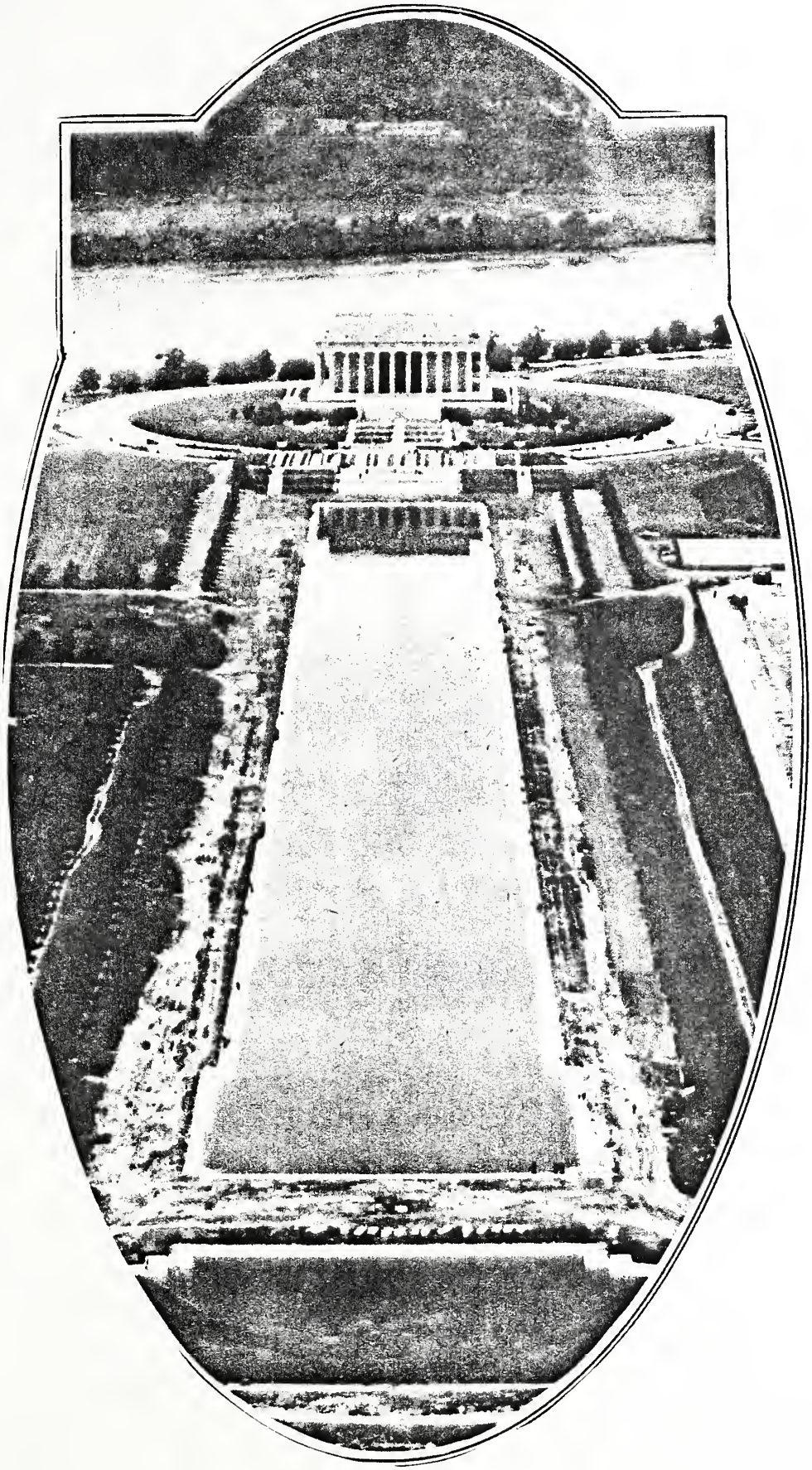
With the Lincoln Memorial nearing completion, and the dedication with elaborate ceremonies scheduled for May 30th, the architect, with members of the Lincoln Memorial Commission, inspected the building this week. Left to right—Colonel C. O. Sherrill, aide to President Harding and member of the commission; Henry Bacon, architect, and Col. John Temple Graves, Washington member of the commission. (Photo copyright by Underwood & Underwood.)

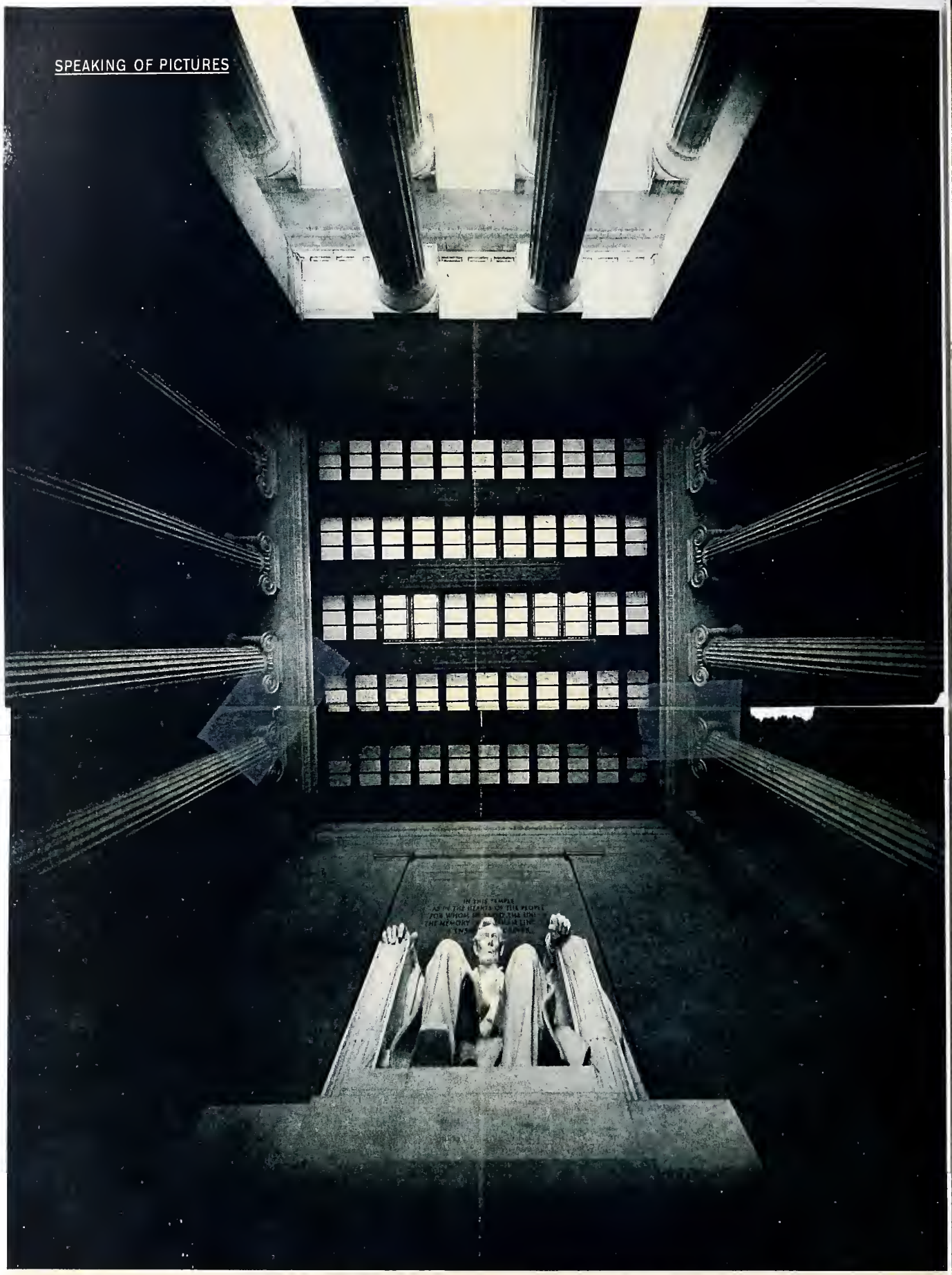
THE LINCOLN MEMORIAL AT NIGHT



Almost phantomlike in its still whiteness, the Lincoln Memorial takes on new glory and beauty as it shines forth at night in the reflected light of a million candlepower army searchlight. It is a treat that thousands of visitors to the nation's capital are enjoying. (Photo copyright by Underwood & Underwood.)







Memorial's Majesty

None of the myriad photographs taken of the Lincoln Memorial in Washington has caught its full magnificence as this one does. It was taken by LIFE's Hank Walker who lay at the statue's base, using a Hypergon camera with a 160° lens, shot upward. (To get effect, hold pages over head and look up.) Shown in entirety, with its skylight and Grecian columns, the classic enclosure sets off Lincoln's brooding majesty and seems to hold his vast loneliness.